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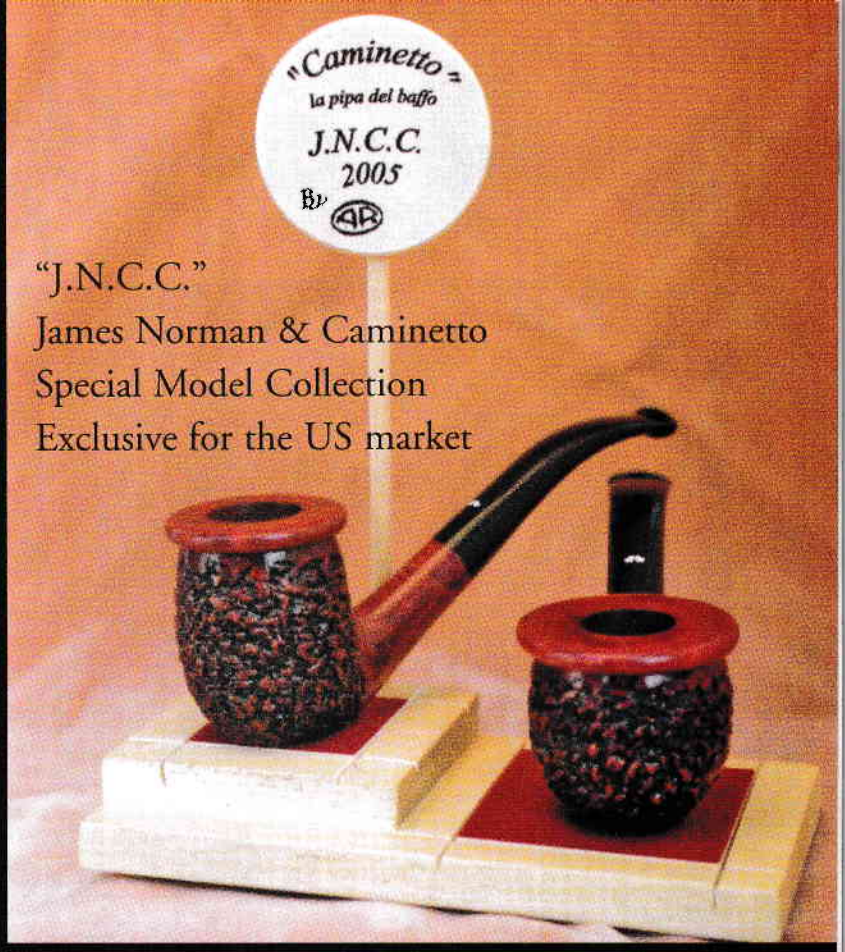

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Pipes AND TOBACCOS

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14 **Pipe Paradise**
In February 2005, Sykes Wilford opened Low Country Pipe & Cigar in Little River, S.C., to accompany his popular Web site, Smokingpipes.com. World-class pipemakers recently gathered at Low Country to celebrate its opening. Pipe enthusiasts will want to make a pilgrimage to Low Country and marvel at this pipe paradise.

19 **A Blend of Japanese and Danish**
Traditionally, Japanese briar pipes were limited to a few classic shapes, such as bulldogs, billiards and Canadians. However, that's changing, thanks to pipemakers such as Tsuge's Kazuhiro Fukuda, who has studied with Danish pipemakers such as Sixten Ivarsson and Jorgen Larsen.

24 **Keeping Tradition Alive**
Named for a vibrant and modern city, most Design Berlin pipes are made in Schweina, Thuringia, Germany, the historic heart of Germany's pipemaking industry. Combining respect for its past with progressive aesthetics, Design Berlin keeps tradition alive.

28 **Cornell & Diehl Moves Up**
When Craig and Patty Tarler moved Cornell & Diehl's operations from Pennsylvania to North Carolina, they worked in a 1,000-square-foot garage. After years of production in cramped quarters, the company has moved to more spacious accommodations for expanded production.

32 **Pipe Trivia**
So you think you're a pipe expert, huh? Find out if you know as much as you think you do by taking the pipe quiz. Sharpen your No. 2 pencil and prepare for a challenge.

34 **The Pipe Show at 25**
Pipe shows can offer the enthusiast an opportunity to meet other like-minded people, find rare pipes to add to a collection and learn more about the hobby. But how long have pipe shows been around and how have they evolved over the years?

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Winter 2006

40 **Ronnie B. from Tennessee**
He can fix broken stems, shanks and bowls, refurbish grimy old briars to like-new condition or retrofit filter pipes to nonfilter configuration. But most impressive of all, Ronnie Bikacsan has been experimenting with modifying poor pipe engineering to alter a disappointing pipe to one with smoking characteristics equal to those of pipes that cost hundreds of dollars more.

44 **Is There a Pipe Smoker in the House?**
Known as the pipe-smoking grandmother from New Jersey, Millicent Fenwick began her career as a congresswoman at age 64. She served four terms in the U.S. House before losing her bid for a senatorial seat.

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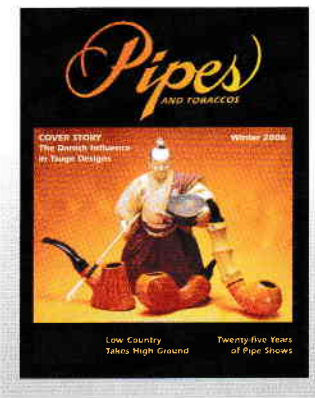

Cover: An antique Japanese figurine poses with modern works of art: high-grade Tsuge pipes. *(Photo by Shigeru Matuzaki)*

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Lifestyles

I took my daughter to the park the other day. It's a small neighborhood park, never very crowded, with lots of trees, some sort of geodesic climbing dome, a couple of swing sets, that sort of thing. A while back I'd spent about 5,000 hours of back-crippling labor building a play fort with similar apparatus in our backyard, but of course my daughter never touches that—she prefers the park.

It was empty when we arrived. I found a bench and loaded and lit a pipe while my daughter played. She's 10 and has more fun in trees than on swings, so she was experimenting with various gymnastics in branches 12 feet up, trying to see if she could give me a heart attack. I had vowed to watch her plummet like a meteor to a bone-crunching thud rather than give her the satisfaction of watching me swallow my tongue in an apoplectic fit of parental anxiety, as I had the week before, much to her amusement, so I was concentrating on the calming effects of smoking my pipe when a minivan pulled up and unleashed four small boys and two large soccer moms on the idyllic scene.

The boys rushed the playground in a blur of kinetic energy and the moms planted themselves on a bench 30 feet away. I gave them a friendly wave and a nod of shared parental experience, but they only glared at me. That's odd, I thought. I checked to see if my fly was up and reassured myself that I didn't merit that reaction. Then I realized that my daughter was still up a tree and invisible. Maybe, I thought, they think I'm some sort of pervert, hanging around playgrounds by myself. I called my daughter down and asked her to run and play; she had no objection and was soon playing tag with the other kids. There, I thought, now I'm a proven member of the club. I smiled again at the moms, but they only glared with undisguised contempt. Uh oh, I thought. It must be the pipe.

One of the moms stalked over to me. "I'd appreciate it if you wouldn't smoke here. This is a public park."

My first inclination, embarrassingly enough, was to apologize and put my pipe away. But I already realized that the situation had potential for this very page, and I decided to pretend I had a backbone. "This is North Carolina," I said, "the heart of tobacco country. It's not yet illegal to smoke in public."

"I think you're wrong about that," she said. "If you don't get rid of that thing I'm calling the police."

This was excellent. It would make a *great* column if the cops showed up. "Please proceed," I said.

She huffed away and sat next to her friend, who had already pulled out a cell phone. They huddled there and talked on the phone. I couldn't hear what went on, but it appeared to be a rather animated call. The boys, sensing something was up, gathered around their moms and talked in hushed tones to the one without the phone. They turned and looked at me in frank wonder as the conversation progressed, then went back to climbing and running with my daughter.

The phone call ended and the moms called their boys and they piled back into the minivan and sped away. From their evident disappointment and animosity, I gathered they had learned I was not breaking any laws.

Heading back toward home, my daughter seemed troubled. "Those boys," she said, "told me that you're going to die."

"They're right," I said. "Everyone dies."

"No," she said. "They meant soon. Because you smoke."

People, I thought. We poison ourselves against each other. "It's possible," I said. "But very unlikely. None of us know how we'll die, but we know how we want to live, and this is the life I've chosen. Are you OK with that?"

She thought about it. "I like our life," she said.

I agreed.

Chuck

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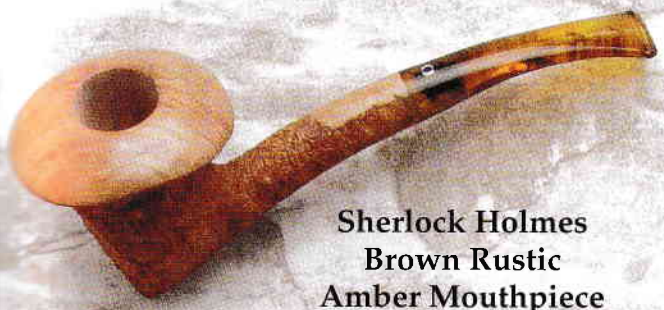
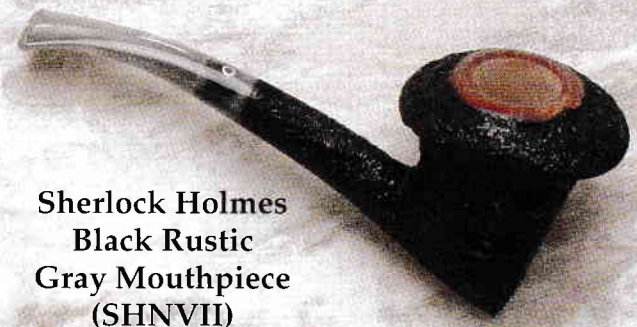
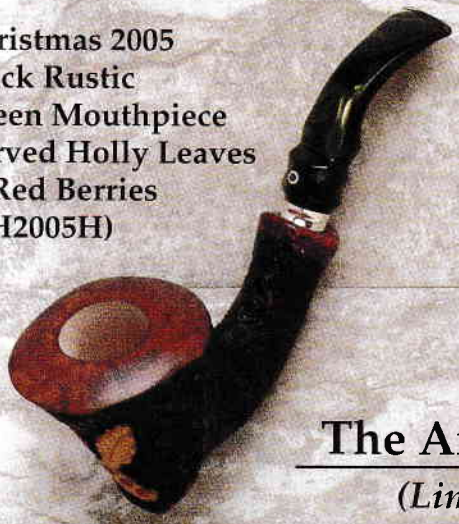


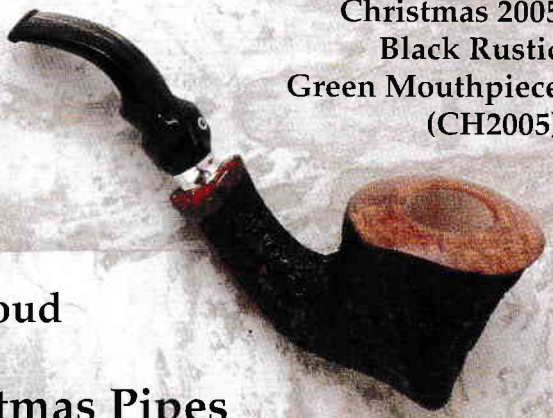
Sherlock Holmes
Brown Rustic
Amber Mouthpiece
(SHBVII)



Sherlock Holmes
Black Rustic
Gray Mouthpiece
(SHNVII)

Christmas 2005
Black Rustic
Green Mouthpiece
Carved Holly Leaves
w/Red Berries
(CH2005H)





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P&T *Readers Respond*

Existential Exuberance

I am a young man who has recently taken, within the past year, to smoking pipes. I've only just learned of your fine publication. I picked up my very first copy (Summer 2005) at my local newsstand. I can tell you I'll be subscribing very soon.

I was pleasantly surprised, as I leafed through the pages for the first time, to find a very nice piece about Jean-Paul Sartre. I can't thank you enough for this. You see, I credit Sartre with my taking to the pipe. It was his book, *Existentialism and Human Emotions*, that planted the seed.

I began reading the book last year and found myself enthralled by the cover photo—that of Sartre smoking his pipe. By the time I had finished reading the first section, it popped into my head; the notion that maybe I should try the pipe while reading his book. I thought it might turn out to be a good combination, and it has. While I've come to study Sartre's work and know something of his life, I still found Fred Brown's article informative, and I very much liked the picture.

Though I'm not positive of this, I believe the other man in the picture with Sartre is Albert Camus. Camus was another existentialist philosopher and novelist who has also received the Nobel Prize for Literature. Camus and Sartre were known to correspond during World War II, as Camus, like Sartre, was one of the leading writers and journalists in the French Resistance. I can only wonder as to what was discussed between those two brilliant men when that photo was taken. I thank you again for remembering Jean-Paul Sartre. I'm sure I will continue to enjoy the thoughtful and entertaining stories, and widen my eyes about the beautiful images contained within *P&T* for a long time to come.

Major Law
Cyberspace

P&T: The other man in the photo is not Albert Camus but Jean Paulhan, who, like Sartre and Camus, was a leading French intellectual and member of the resistance. Paulhan was a writer who explored complicated themes such as war or the limits that language has to express emotion. He also edited Nouvelle Revue Française, *the most influential literary journal in France in the interwar period.*

A rival to the famous Arcadia Mixture?

This past summer I discovered a book that brought back to mind Ben Rapaport's recently published *P&T* article (Summer 2005) on James Barrie's well-known work, at least amongst tobaccophiles, *My Lady Nicotine*. Ben briefly discusses the Arcadia Mixture, the fictitious tobacco mentioned on numerous occasions in the book and for which there was a real-life counterpart, eventually admitted to by Barrie, called Craven Mixture.

Will H. Low's *Stevenson and Margarita* (The Mayflower Press, 1922) is a slim volume that tells the story of a special tobacco that was a particular favorite of another famous author, Robert Louis Stevenson. Yes, Margarita! (The subtitle, not given on the book cover or title page but at the start of the story, is "A Love Story.") Christopher Morley—credited with the title—first recounted Low's "whimsical tale" in his Bowling Green column, and both he and Low later consented to its separate publication.

Readers can seek out the book for the full story, but briefly put, in 1878 Low discovered an especially desirable tobacco blend in John Blakely's tobacco shop near the post office on Broadway (NYC). Created by Blakely himself, it was a mixture of "good Virginia, a little Turkish, and a trace of Perique." It found a strong following without any effort on the part of the tobacconist to advertise it. Low introduced it to

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Stevenson, who smoked it in cigarettes and for whom it became a favorite.

And here is the connection to or parallel with the Arcadia Mixture. As Low wrote, it was "the only brand of tobacco which Stevenson celebrated in such touching terms [referring to a prior quote from one of his letters]; and when one reflects on the far-reaching result of the mention of another brand, in *My Lady Nicotine*, it will be seen that the eventual fate of Margarita might have been avoided had this commendation been given to the public in time."

The tobacco's fate was to disappear. It was only available at this one tobacco shop, even after the shop was taken over by a chain of cigar stores. When the country entered the First World War in 1917, the factory that produced this blend was taken over by the U.S. government and its entire output directed to the benefit of the army. Margarita apparently did not survive the transition.

Gene Umberger
Green Bay, Wisconsin

Rita's Rage

I was pleased to receive the Fall 2005 issue, and I was delighted to see the front cover. I started attempting to make my own pipes because I'm turning 65 next February and I want something to keep me busy.

I built up a nice workshop—drill presses, band saws, table saws, bench grinders, belt sanders, disk sanders and both a metal and a wood lathe. Hurricane Rita saw fit to send one of my beautiful 130-foot-tall oak trees onto the garage and workshop. We were without main power for only a few hours short of a week, but I had installed a 20 kw diesel generator with a 1,000-gallon fuel tank some years ago, so we did not suffer the heat as did our neighbors.

I'm attaching pictures of my No. 6 pipe for your viewing. It would not meet most appraisals, but it's pleasing to me. It smokes very well and provides more than an hour and a half of enjoyment.

Thank you for a superb magazine.

Bob Moorman
Cyberspace

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Castello Visits Boca Raton Pipe Guild

On Aug. 4 of this year, the Boca Raton Pipe Guild held a most unprecedented meeting for members and guests with none other than Franco Coppo of Castello Pipes, Marco Paracenzo, the U.S. distributor for Castello, and famed pipemaker Luigi Viprati. Club members were honored to have so many fabulous Italian pipes to view, and the day was a monumental success.

Club members certainly enjoyed the event, as did the visitors. "Relationships are everything," explained Mr. Coppo. "Relationships with family, friends, co-workers and customers. It's our nature."

Having guests of this stature is not uncommon for the Boca Raton Pipe Guild, which was started five years ago by Larry Lampner, Rich Vavra and Peter Prygelsky. With the support of Bennington Tobacconist, the club has, over the years, hosted guests such as Thomas Cristiano, the late Peter Stokkebye, Peter Heeschen, Lee Von Erck and many others. ▶

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The objective of the Boca Raton Pipe Guild is not just for pipe smokers to gather and try new tobaccos but to advance knowledge about pipes and tobaccos—and what better way to do this than to invite those who make them!

Today the Pipe Guild has 41 members hailing from Palm Beach to Miami. Each meeting has a guest speaker, from pipe carvers to tobacco blenders. The club meets every other month, usually on the last Thursday. Next year the Boca Raton Pipe Guild has great plans, including visits from Bill Taylor of Ashton Pipes and Bjarne Nielsen of Bjarne Pipes, and a pipe-smoking contest with Brian Levine of Peter Stokkebye. If any *P&T* readers would like more information regarding the club, please call 561.391.1372 or visit *www.bocaratonpipeguild.com.*

Christina De Barros
Boca Raton, Florida

Pictured from left to right: Marco Paracenzo, Ed Schneider and Franco Coppo

A Visit to Little Big Horn

On July 5, I visited a sacred place—the Little Big Horn Battlefield Native American Memorial.

While there, I mixed tobaccos that I had collected from friends and I added sage, which naturally grows at the sacred ground.

Mixing the tobaccos and the sage in my hands, I hoped to gather the wild and natural power of the herb that gives aroma to the land. This was my offering.

I entered the sacred circle from the open door that faces the morning, and placed small amounts of the tobacco and sage mixture at each of the four directions, focusing on why I had wanted to come here for so long. The power of the solemn moment rushed into my head.

Out of the corner of my eye I noticed other people, regular people—adults and children—who had come to the site on vacation. I wondered if they noticed my movements. Would they be uncomfortable, maybe even fearful, not knowing what I was doing? I continued, once again focusing on the ceremony at hand, while at the same time attempting to appear as if I was just nonchalantly visiting this powerfully sacred place.

Once again I became lost in the solemnity of the ceremony that I performed and I felt the wind against my face grow stronger. After everyone else had left and I was sure no one was approaching, I placed the remainder of the offering into the center of the circle.

That's all I planned to do; my pilgrimage was complete. But as I stood over the center of the circle, I became overcome with emotion. Without even thinking about what I was doing, I moved to the first pile of offered tobacco, picked it up and held it in my open hands, allowing the wind to blow clean away from me. I went to each of the offered piles and did the same thing—the offered mixture flying from my hands, scattered by the wind. After picking up the pile I had offered to the North and allowing the wind to scatter the mixture, the wind suddenly stopped, bringing calm and quiet. Without reason, I felt the same—calm, quiet and extremely happy.

I felt elated beyond description. I walked to the little pile of mixture in the center of the circle, which inexplicably hadn't scattered in the wind. Standing in front of the pile, I raised my arms towards the sky, briefly pointing in each of the directions, as I knew my grandfather had done, and asked the spirits of that place to bring us together and teach us what we must know to carry on.

Dear mixers of tobacco and ones who craft the pipes we put it in, you hold a sacred skill and honor! Your craft and care bring together the good from the Earth with the energy of the Universe.

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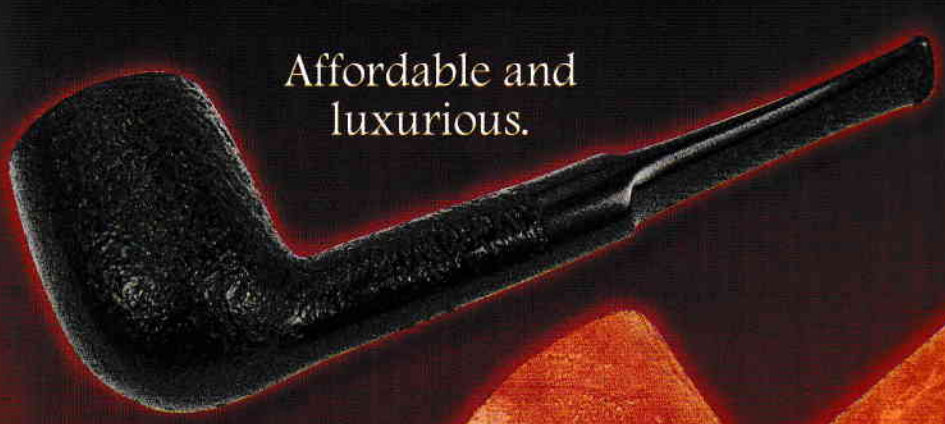

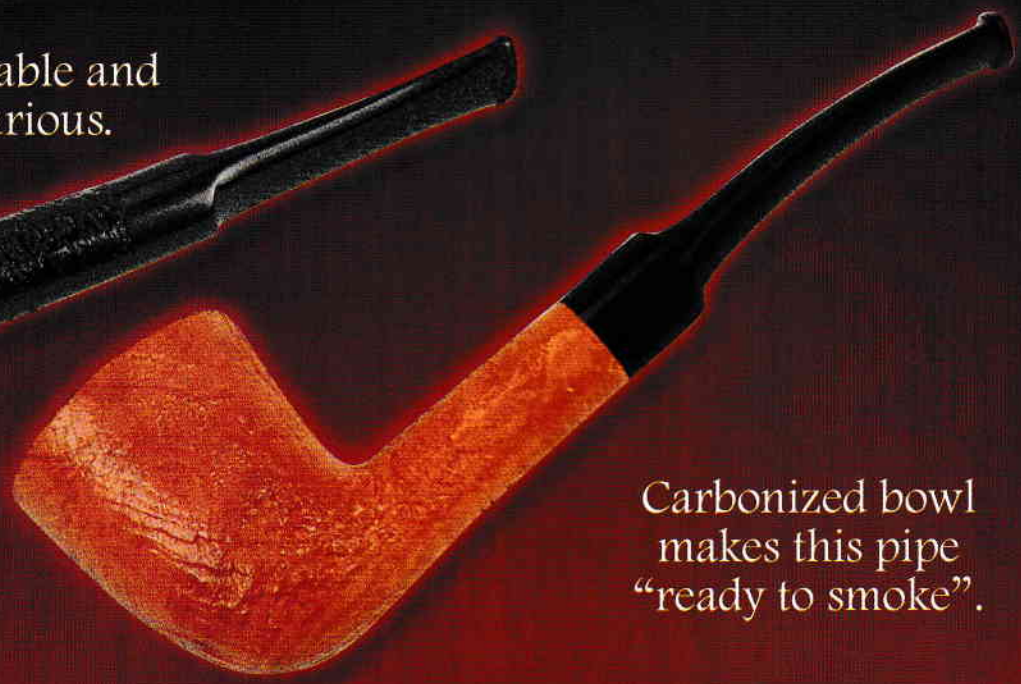

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D. McLeod
Cyberspace

Sex and Scripture

For more than 10 exciting years (1969-1980) I had the privilege of being the chaplain of Ringling Brothers and Barnum & Bailey Circus. Being the Rector of St. Wilfred's Episcopal Church in Sarasota, Fla., I did not travel with the two units of "The Greatest Show On Earth," but the Ringling organization paid my expenses and I traveled to various cities where the show played, stayed a few days and provided pastoral care for the wonderful people of the circus.

Most of my time was spent in counseling. In those days I could find a place backstage where smoking was OK, light up my pipe and wait. My heavy Latakia blend, which I smoked all through seminary, announced that [I] was there ready to puff and listen.

Although I spent time with the stars of the show, I went out of my way to also be with the "working men" as they liked to be called, never *roustabouts*. They all liked the smell of my pipe and always asked about where to buy this blend. I actually had it mixed up for me in a shop in Seminole, Fla. Knowing they would probably never be able to get it because of their nomadic lives and meager pay, I made up a name for the blend and told them just to keep on looking for it. Imagine the look on the faces of tobacconists in various cities when those guys would ask for "Sex and Scripture" and then explain it was Father Graham's special blend!

Pipe smoking and being an effective counselor went together for me during the Ringling days. I would just puff away and listen as they poured their troubles out. But when show time rolled around, those amazing people put their troubles behind them and gave performance after performance, delighting children of all ages.

I love your magazine and enjoy reading and re-reading every issue. I thought you might like hearing from a former "circus priest" with his ever-present pipe and his "Sex and Scripture."

Father Wells Newell Graham
Lawrenceville, Georgia

For further review

I enjoy your magazine cover to cover and I don't understand the complaints from some other readers that you have published in previous "Pipelines" segments. While I may never be able to afford a Dunhill Group 5 Root Briar seven-day matched set, I enjoy reading about it. If William Serad thinks a tobacco shouldn't even be burned in a pipe, I generally buy a tin of it just to see if I agree with him or not, and at least I know that the tobacco exists. All in all you have a fine publication and if I have only one complaint, it would be to get more of it more often.

Ronald Anderson
Charlestown, Rhode Island
P&T

Butz-Choquin's Rolando Negoita pipes are now available! In 2004, pipemaker Rolando Negoita won P&T's pipe-carving contest, sponsored by the French pipemaking company Butz-Choquin. As part of the grand prize, Butz-Choquin agreed to reproduce Negoita's design as a special series and has stamped his name on each pipe and included a brochure describing the origin of the pipe and providing information about Negoita.
Available in several finishes, Butz-Choquin's Rolando Negoita pipes are sold at tobacconists nationwide. To locate your closest Butz-Choquin retailer, contact Music City Marketing at 477 McNally Dr., Nashville, TN 37211; phone: 800.251.3016; fax: 615.832.0785; Web site: www.musiccitymarketing.com.

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Pipe Paradise

Low Country Pipe & Cigar takes the high ground, creating a Myrtle Beach-area paradise for pipe people

by Stephen A. Ross

It's a few days before the CORPS pipe show in Richmond, Va., and nearly 40 pipes are spread across the conference room table at the Smokingpipes.com offices, above Low Country Pipe & Cigar in Little River, S.C. Sykes Wilford, founder of Smokingpipes.com and Low Country Pipe & Cigar, picks up each pipe and inspects it before setting it down. In all, more than $30,000 in beautiful briar masterpieces is arrayed atop the table, pipes that Wilford will sell at the show. As he examines the pipes, Wilford smiles broadly. "It's so much fun to get the chance to handle the work of some of the most brilliant pipemakers in the world."

At 25 years of age, Wilford has handled the work of brilliant pipemakers for only six years, yet he speaks about pipes as if he's been in the business for six decades. Enthusiastic and intelligent, Wilford discusses economic theory and medieval European history with as much grace and depth of knowledge as he does Italian pipe design or Japanese pipemakers' aesthetics.

Open since February 2005, Low Country Pipe & Cigar is located in a nondescript, three-story brick building that's roughly a mile from Cherry Grove Beach. One of the area's oldest structures, the building has had quite a storied past. Constructed in 1903, it has served as a general store and a jailhouse, complete with a large, gnarled live oak tree that is reported to be the last tree legally used for hangings in South Carolina. Most recently, the building gained notoriety as a gentlemen's club.

Inside, it has been completely gutted and renovated, transforming the former strip bar into the ideal pipe showroom—reminiscent of what an old tobacco shop would look like. Six large ceiling fans, suspended from the pressed-tin ceiling, slowly rotate their blades above the store's hardwood floor. A 300-square-foot humidor is flanked by shelves displaying more than 130 tobacco jars and countless tobacco tins and pouches. Plush leather sofas and chairs are arranged in a corner of the store to provide customers a place to enjoy their cigars and pipes.

But the most appealing aspect of Low Country Pipe & Cigar is the pipes contained in the display cases that dominate the center of the room. Dozens of pipes from Tokutomi, Tom Eltang, Radice, Teddy Knudsen, Dunhill, Rolando Negoita, Kent Rasmussen, Smio Satou and many, many others are lovingly exhibited in the cases.

Selling pipes and tobaccos is not the profession that twenty-somethings typically pursue, but Wilford has long been fascinated with pipes. When he was 18 and a freshman at Vanderbilt University, Wilford smoked his first pipe, which he purchased at a local drugstore. Like many first-time pipe smokers, Wilford enjoyed smoking the pipe but woke up the next day with a case of serious tongue burn.

"I didn't know what I was doing," admits Wilford before bursting into an infectious laugh. "The next day my mouth hurt so bad that I couldn't imagine how I had done that to myself. I sucked on ice cubes for a couple of days to relieve the pain."

Folks with less persistence would most likely have thrown their pipes away after such a miserable first experience, but not Wilford. He read all that he could about proper pipe-smoking techniques and tried again the following week. "This time it was a completely different experience and I enjoyed it more."

By 1999 Wilford had become a frequent pipe smoker, and he worked part time at a local tobacconist. As he became more knowledgeable about the tobacco business, Wilford began planning to establish his own store, but as he studied the local market, that idea became less appealing. Still wanting to sell pipes and tobaccos, Wilford established the Internet site

Smokingpipes.com in June 2000.

The business started slowly as Wilford made the adjustment from being a scholar to being an entrepreneur. The company remained a small entity until late 2002, shortly after Wilford made his first trip to Japan and convinced some Japanese pipemakers to allow him to sell their pipes in the United States.

"It was a boon for Smokingpipes.com and these Japanese carvers who had never had their pipes sold in the U.S.," Wilford says. "We started carrying these new shapes that most Americans had never seen before. Prior to 2003, the high-grade pipe segment of our business was very small, but it grew to more than half our business. We facilitated the Japanese carvers' sales from virtually nothing to hundreds of thousands of dollars within 15 months. Now they get to make pipes full time and their work has become widely recognized in the U.S."

Smokingpipes.com also benefited by its approach to presenting the pipes online. Anyone who has purchased a pipe online knows that it can be a leap of faith, but armed with information, that leap of faith can turn into a wise decision.

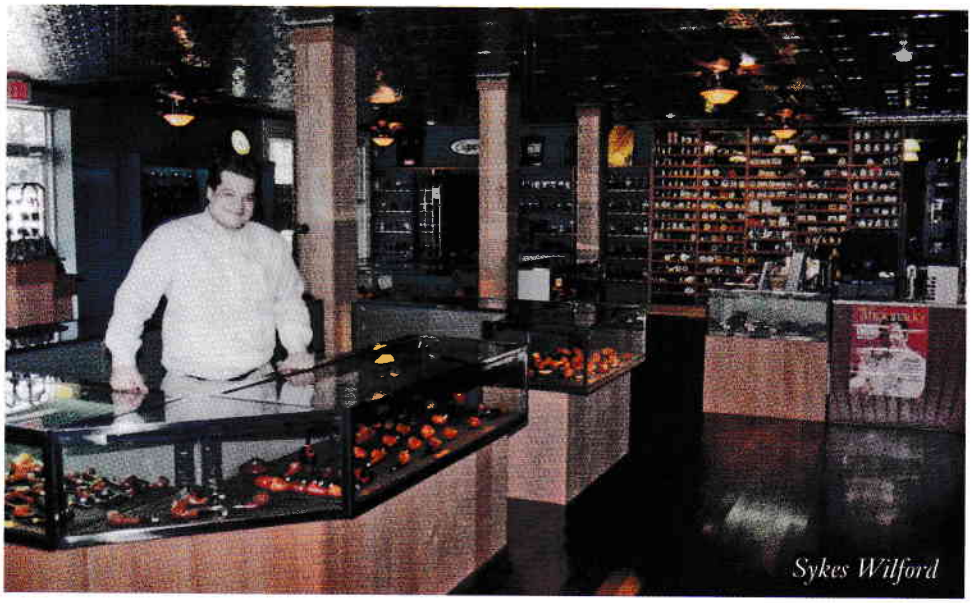
Every pipe that's sold on Smokingpipes.com is presented with detailed information. "We're pipe smokers too, and whenever a pipe comes in, we ask ourselves what we would like to know about it," Wilford says.

Consequently, Smokingpipes.com maintains a staff, managed by Bear Graves, that is dedicated solely to updating the Web site with pipes. Each pipe is carefully photographed, often with five or six individual shots, by photographer Adrienne Harrell. The listings also include detailed measurements for length, bowl height, chamber diameter, outside diameter, chamber depth and weight, plus a condition statement for estate pipes.

The result is that each pipe online is presented in a way that's almost as good as seeing it firsthand, with some pipes accompanied by descriptions that run into the many hundreds of words.

"Producing content for the Web site probably takes as much time as all the other aspects of the business combined, but we need that expertise in order to allow our customers to make informed decisions," Wilford says.

Naturally, possessing the required depth of knowledge that Wilford demands limits the number of pipemakers whose work



Sykes Wilford

Hiroyuki Tokutomi

Low Country and Smokingpipes.com sell. Before agreeing to take on a pipemaker's lines, Wilford and his staff examine the pipes for quality, engineering, finish and grain.

"If we don't think they're good, then we won't be excited by them," says Tony Saintiague, who runs sales and customer service at Smokingpipes.com. "If we can't get excited about them, then we can't describe them well and we won't sell them well over the phone. We don't fake enthusiasm too well."

The pipemaking world is a relatively small one and word has spread about Smokingpipes.com's success in selling pipes. Today, Smokingpipes.com and Low Country sell pipes from 34 pipemakers. The success of the Web site has allowed Wilford to establish the brick-and-mortar store that he dreamed of owning six years ago.

"It's about the customer," Wilford concludes as he walks down the stairs to the show floor. "They give us lots of money for pipes and we'd best do a really good job of taking care of them. Likewise, if we want to have pipes to sell to customers, we'd better do a really good job of taking care of our suppliers too."

Partly as a celebration of the opening of Low Country and partly in appreciation for the pipemakers that have made the store possible, Wilford has invited several pipemakers to Little River for an informal two-day gathering. Japanese pipemaker Hiroyuki Tokutomi, Danish pipemaker Lasse Skovgaard and Tom Looker of Massachusetts, who describes himself as a student of pipes and pipemakers, have traveled to Low Country to take part in the festivities.

A former student of Sixten Ivarsson, Tokutomi is a small man who has earned a

Todd Johnson and Tokutomi

Lasse Skovgaard and Tom Looker

Left to right: Tom Eltang, Johnson and Brad Pohlmann

big reputation for carving spectacularly shaped, organically inspired pipes. Tokutomi's sense of design has drawn rave reviews and created high demand for his pipes. Virtually unknown in the U.S. until three years ago, Tokutomi is humble and soft-spoken, exhibiting no self-awareness of his stature in the pipe world.

At 22 years of age, Lasse Skovgaard is a promising second-generation pipemaker who is also quickly gaining a favorable reputation in the U.S. This year, Skovgaard attended his first Chicago pipe show, bringing 75 pipes with him—he sold them all.

Not a pipemaker himself, Tom Looker brings a scholar's appreciation to the art of pipemaking. A visiting scholar in American Studies at Amherst College, Looker is exploring the differences in aesthetic values of pipemakers from different countries. Snapping away with his digital camera, he is an eager student who is working on a book on the subject.

Todd Johnson, an American pipemaker whose workshop is nearby, has invited everyone to his workshop for the pipe equivalent of a musical jam session. A student of classical studies who has also received a master's degree in divinity from Yale, Johnson has been making pipes since the late 1990s. Johnson considers himself inspired by the work of Tom Eltang and Lars Ivarsson, with whom he studied, along with Tokutomi, though this was the first opportunity for them to work together. And of course, as Johnson indicates, it's impossible for him not to be influenced by his background as a classicist.

Johnson has just moved into the workshop, located in an industrial park on the southern end of Myrtle Beach. The spacious workshop includes a second-story loft that Johnson has equipped as a bedroom to accommodate visiting pipemakers.

Leaving Low Country, Wilford and his guests drive about an hour to Johnson's shop, stopping once to give Tokutomi, Skovgaard and Looker a taste of the South—Moon Pies and Coke.

Arriving at the workshop, apparently unimpressed with such Southern delicacies, Tokutomi and Skovgaard inspect Johnson's equipment, which includes two lathes, a band saw and a disc sander. Tokutomi dedicates quite a few moments studying one of Johnson's lathes, making measurements and experimenting with its settings, as if he's taking it on a test drive. Finished, he smiles, nods to Johnson and says, "That's nice."

After the initial inspection of the equip-

ment is complete, Johnson invites Tokutomi and Skovgaard to make pipes. Skovgaard politely declines, saying that he would prefer watching Tokutomi and Johnson work. Tokutomi also exhibits a bit of reluctance but Johnson eventually persuades him to choose a briar block and carve a pipe.

Tokutomi spends 15 minutes carefully inspecting approximately a dozen pieces, setting a few aside for a closer look. He studies each of the blocks that has been set aside, devoting even more time to each one, slowly turning each one in his hands, envisioning potential shapes. After spending another 10 minutes looking at the briar, he selects one and walks over to Johnson's disc sander.

Sitting down, Tokutomi powers the machine and begins shaping the pipe. Bit by bit, tiny pieces of wood disappear into the vacuum tube and slowly a shape emerges. Monitoring Tokutomi's progress, Johnson critiques the Japanese carver's method: "He has no limitations. He is one of the best in taking his initial plan for a pipe and transforming it to bring out the best that the briar can give. He's got a very natural, organic style and some of his work looks as if it's popped out of the ground."

Having created the basic shape, Tokutomi gives it to Johnson. The two pipemakers examine it and Tokutomi attempts to share his vision for the pipe. Although Tokutomi's English may be limited, he uses hand signals to describe how he thinks the pipe should look and Johnson quickly understands. The Japanese pipemaker asks the American pipemaker to drill the holes.

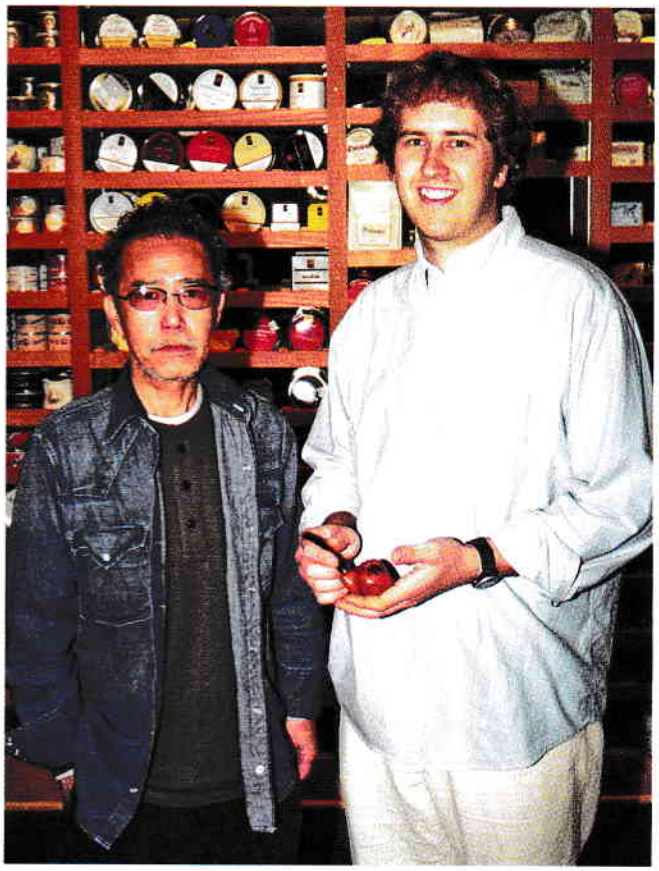
For six hours, Looker, Skovgaard and Wilford watch Tokutomi and Johnson work together. Johnson completes a task and takes a break, with Tokutomi inspecting the progress and making suggestions. At a relaxed pace, everyone trades stories and pipemaking secrets and, of course, smokes pipes.

As dinner nears, Tokutomi and Johnson agree that they've done enough work for one day. The pipe, a freehand sitter with a hand-cut vulcanite stem, is nearly complete, with only some final sanding, staining and polishing left to be done.

Admiring the pipe, Skovgaard says, "It's fun to see what comes out of a collaboration. There are big differences in the ways pipemakers approach the same piece of briar, and a collaboration always presents a challenge to learn new things. Often, you get inspired by the other pipemaker's method and you interpret it in your own work."

Holding the pipe, Johnson points to the loft upstairs and says, "This is why I have a shop like this. Usually good things happen when pipemakers get together and riff."

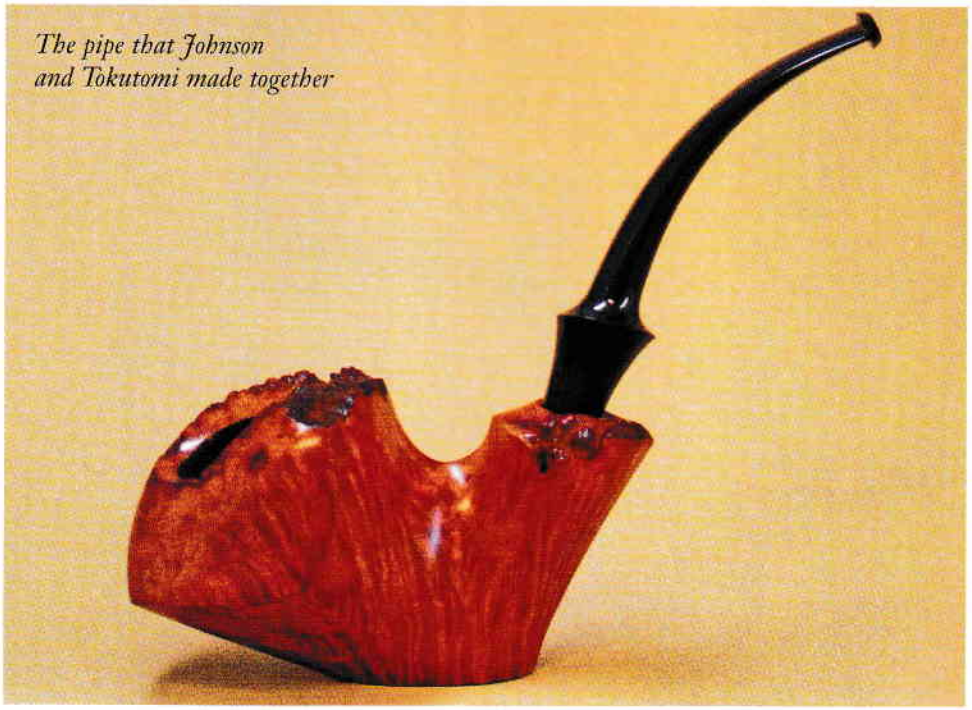
How could it get any better than spending a day witnessing world-class pipemakers riff? The truth is it can't, unless you add beer and food—and more pipemakers, of course.



The next evening, Tokutomi, Skovgaard and Looker return to Low Country to attend an informal gathering that Wilford is hosting. Sweden's Per Billhall and Denmark's Tom and Pia Eltang join the festivities, as does American pipemaker Brad Pohlmann and Jon and Jen Tillman, prior team members at Smokingpipes.com. And of course, most of the rest of the Smokingpipes.com staff was there, many with spouses.

Having finished the pipe that he and Tokutomi had made together, Johnson brings it to the party. He hands it to Tokutomi, who holds it up to a nearby lamp, examining its beauty. The two pipemakers, normally separated by half the world, shake hands and congratulate each other on a job well done.

In the background, Wilford beams. Nearly two dozen people are enjoying themselves at the party, and the atmosphere has the feel of a big family reunion. Nearly everyone at the party at Low Country is involved in the pipe hobby in some way. They share a common interest, but Wilford has brought them together. ***P&T***



The pipe that Johnson and Tokutomi made together

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A Blend of Japanese and Danish

The Tusge Pipe Company chose to pursue its craftsmanship by seeking training in the workshops of Denmark

by Dayton H. Matlick

He watches the pipe-in-the-making carefully, his face closed, his mind focused; each touch he gives is carefully controlled. With one of the last steps in this stage of the "birthing" process completed, he looks up and his smile slowly grows until it fills the entire workshop.

Kazuhiro Fukuda has been making pipes for the Tsuge Company for 55 years, since he was 13, part of the time working with his father. In those years, he has grown from producing the limited number of standard shapes demanded in the Japanese market to producing some of the most artistic freehand pipes in Japan. His Ikebana pipes are also treasured in the U.S., China and around the world.

Today in Japan, pipe smokers prefer the basic shapes, especially billiards, in dark colors. When young men begin work in the Tsuge workshop, they always begin on these basic shapes, just as did Fukuda. But the presence of this experienced pipemaker means tal-

When I switched my interviewer hat for my photographer hat, the first thing I did was to gaze longingly at a selection of Ikebana pipes created by Kazuhiro Fukuda. If it weren't for the time pressure, I probably would still be there touching them. Finally six jumped out at me and the selection was finished. Then came the "staging" problem. Looking around the Tsuge offices, I was struck by the many antiques and art pieces. Sab Tsuge explained that they belonged to his father, who is a collector, and agreed that two of them could be used for the photo shoot.

ented apprentices may eventually move on toward making less "restrained" pipes.

Because of his talent in making the standard shapes, Fukuda was selected to go to Denmark in 1969, where he had the opportunity of working for a month with one of the world's leading masters, Sixten Ivarsson. Tsuge had bought 16 of Ivarsson's pipes, each of which had been a wonder and an inspiration for the young Japanese pipemaker. Then, suddenly, he was in the workshop of the master, working alongside other budding masters, like Jess Chonowitsch and Sixten's son, Lars.

"I lived in a hotel for a month," says Fukuda. "I would work in the workshop from 10 a.m. until 3 p.m. each day. At the end of the workday, I would go back to the hotel and make notes about what I saw and learned.

"When I first arrived, Sixten looked at my hands; he watched me work. Then he said, 'Make any shape you want.'"

Sixten was a polite, pleasant personality with a warm heart who was strict in the factory, but much more relaxed after work. About 5 feet 8 inches tall and 175 pounds, he was a worker-type, according to Fukuda. He not only made beautiful pipes, but he enjoyed teaching others his techniques. Sixten also studied how to live. He was very pure in nature, says the Japanese pipemaker. "His son Lars, in contrast, has more of an artist's temperament."

Mouthpieces were a focus of many discussions. In Japan, push-

type military mouthpieces weren't made at all, and ebonite was the material most used for regular mouthpieces. Sixten pointed out the quality of black German vulcanite rods with their lower sulphur content and how to make different mouthpieces that contributed more to the shapes of the pipes.

Colors were also a learning area. In Japan, the only rule for pipe colors was "dark." In Denmark, the young Japanese pipemaker learned the values and techniques involved in many lighter colors.

Soon it was time for Fukuda to return to Japan and work on what he had learned, while making many more of the standard shapes.

The following year, Fukuda traveled back to Denmark, but this time to a different teacher—Jorgen Larsen. Larsen had been in charge of the Stanwell and Kriswell factories before turning independent. In addition to pipemaking, Larsen was uniquely qualified to talk with Fukuda about the organization and operation of well-run pipe factories.

Then in 1975, Larsen visited Fukuda and the Tsuge factory for one month. He not only taught pipemaking but spent many hours working with Fukuda on how to organize the factory for high quality and smooth operation. After each day's work, Fukuda and Larsen would relax, drink sake and solve all the problems of the pipemaking world.

Larsen's impact can still be seen in Tsuge catalogs today, where 12 of his designs appear under the title "Kaga" pipes. ▶

Having looked at the Tsuge catalog only moments before, I asked who took those pictures and where the photographer was located. It turned out that he lived and worked only a few blocks away and could squeeze in a session for a few pictures. Then began a whole new period of longing. The photographer had the digital format completely under his command, all controlled by his computer. He could even change the level of flash through the computer after immediately viewing the result of the previous shot on a large screen. Even though I knew it was futile, I couldn't help musing for a moment about what it would take to get all of the pipes and the photographic setup on the plane the next morning.

Mori Enoki was one of the top Urushi artists in Japan, as was his father. In addition to his art, he loved pipes and pipe smoking. Born in 1917, he won a Gold Prize from the Japanese Ministry of Education for his work. In 1985, Tusge visited him and asked if Enoki would paint some of his famous small, realistic figures on a select few of his pipes. Enoki's birds and small plants were drawn in delicate, fine strokes. He agreed and over the years produced a small number of beautifully decorated pipes like the one shown above.

With this schooling and much practice, Fukuda traveled once again to Denmark in 1976 where he spent a week each with Sixten Ivarsson and Jorgen Larsen.

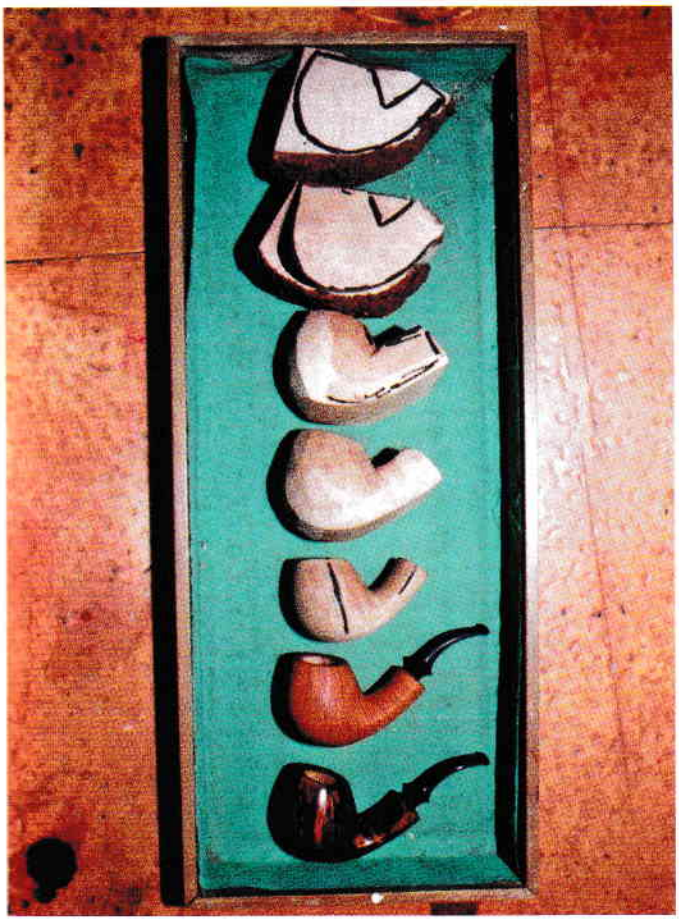
Before he began his adventure into Danish pipemaking, Fukuda's pipes were in a few standard shapes in dark colors. Today, he blends together Japanese and Danish tastes. He estimates it took him more than 10 years before he could successfully and consistently find the shape that Sixten told him was always in the wood, waiting to be discovered.

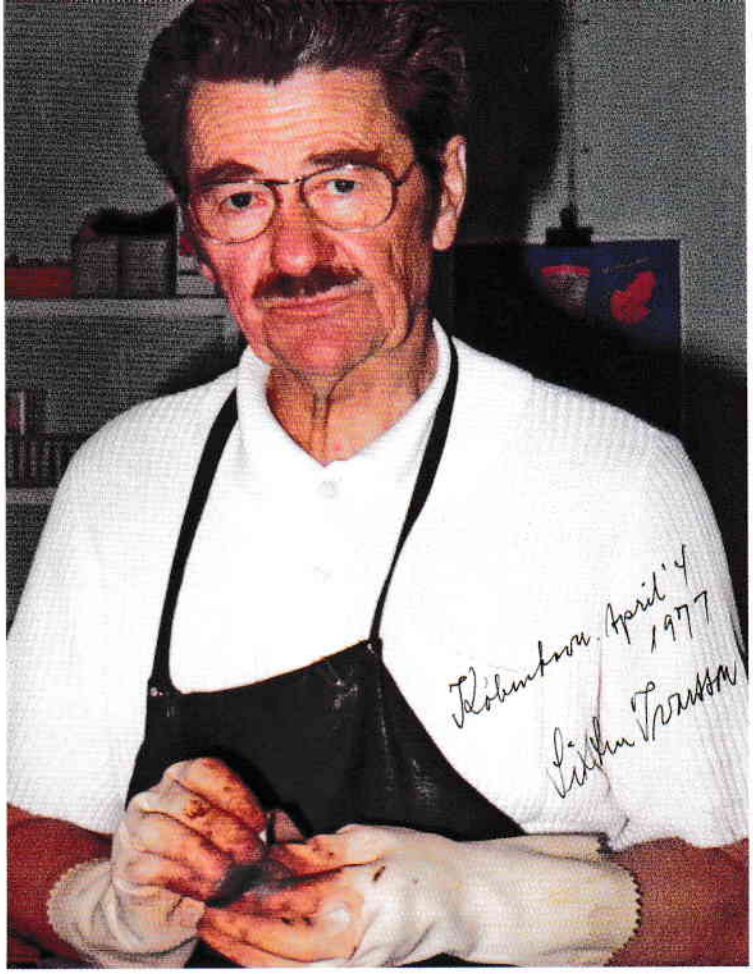
Today he turns out 250 to 300 handmade pipes a year. At the same time, the Tsuge factory turns out 20,000 pipes a year with six workers in the Tokyo factory, plus two workers in a town north of Tokyo who turn bowls and mouthpieces, which are finished in Tokyo.

It is hard to imagine two styles of pipemaking more different than those that existed in Japan and Denmark in the 1970s. The Japanese pipes were limited to a few classic shapes, like the billiard, the brandy glass, the bulldog and the Canadian, all in dark, subdued colors. At the same time, Sixten Ivarsson and a few others were creating an unlimited number of new shapes and colors in the Danish style.

Today, because of national preferences, those early classic shapes are preferred by many Japanese smokers, but there is a growing market in Japan and throughout the world for the new shapes and colors created in the Danish style by Kazuhiro Fukuda and other Japanese pipemakers captivated by the freedom and creativity typified by Sixten Ivarsson, Jorgen Larson and other Danish masters. ***P&T***

For more information about Tsuge pipes, see the article that appeared on pages 44-46 in the Spring 1996 issue of P&T.





Clockwise from the upper left: A step-by-step progression of a pipe from a block of wood to a finished pipe, followed by an autographed picture from Sixten Ivarsson, who first taught Kazuhiro Fukuda how to make pipes Danish-style. While Fukuda works on one of his Ikebana pipes, a young pipemaker only a few feet away learns his art.

Keeping Tradition Alive

Modern Design Berlin pipes continue to be made in historic German pipemaking region

by Stephen A. Ross

Schweina is tucked away in a remote valley in south central Germany's hilly Thuringian Forest. The region's heavily forested hills are popular with outdoor enthusiasts in the spring, summer and autumn, and with cross-country skiers in the winter. However, it should also be a tourist destination for pipe enthusiasts who are interested in the history of German pipemaking.

For more than 250 years, small Thuringian towns and villages like Schweina have been home to dozens of German pipe factories and studios, featuring pipes made from clay, porcelain, meerschaum and briar. To celebrate its connection to German pipemaking, the local government has even created a walking trail that winds its way from Ruhla, where the Ruhlaer Tabakpfeifen Museum is located, to Schweina, seven miles away. [For more information about the Ruhlaer Tabakpfeifen Museum, see "Off the Beaten Path," *P&T*, Vol. 10, No. 3].

Pipemaking in the area remained commonplace up to the beginning of World War II, and then the industry suffered. At war's end, Thuringia fell under Communist control as part of East Germany. The East German government revived pipemaking in the area, but the industry struggled and the quality of the pipes suffered due to production demands.

During the years of Germany's division, Berlin was located deep in the heart of East Germany. Like Germany, Berlin was a divided city, half of it controlled by Communists and the other half, West Berlin, controlled by a coalition of American, British and French troops. West Berlin became an island of freedom awash in a sea of oppression.

Many East Germans sought to escape their government's totalitarian regime, leaving their possessions behind for a mad dash into West Germany or West Berlin. Pipemaker Hubert Hartmann was one such individual.

In 1948, Hartmann left Thuringia and, evading Communist patrols, entered West Berlin, where he established a new pipe studio. For more than 30 years, Hartmann made pipes and employed other Thuringian pipemakers who had escaped to West Berlin. Hartmann's pipes, known as Design Berlin, became synonymous with creativity and good engineering.

In 1980, Hartmann died and Planta Tabak's owner, Dr. Manfred Obermann, purchased Design Berlin and continued to employ its entire staff. For 12 more years, Design Berlin pipes continued to be made in a divided city, far from Thuringia [For more on Planta Tabak, see "Gateway to Excellence," *P&T*, Vol. 10, No. 3].

The fall of the Berlin Wall in 1989 promised an end to a divided Germany. As soon as it was feasible, Obermann sought to revive Thuringia's traditional industry by moving some of Design Berlin's production to the area. In 1992, Planta purchased a factory complex in Schweina that had produced pipes that had been sold in Eastern Bloc countries but was closed in 1990.

Schweina's Design Berlin factory keeps alive the region's historical connection as the center of the German pipemaking industry. The factory sits near the town's central market, with its tall, yellow brick smokestack ascending above the compound. Before World War II, this factory complex was the largest pipe factory in Germany, employing more than 700 people. The factory was so large, in fact, that it even produced its own bank notes for employees to use to purchase items in town.

The factory complex consists of three large buildings, but today's pipe production takes place in just one of the buildings—a four-story red brick structure that looks more like an old schoolhouse from the Midwestern United States than a modern pipe factory.

Stepping inside the 3,900-square-foot building, however, destroys the illusion. The high-pitched grinding whine of metal saws cutting through wooden blocks in the production facility on the building's third floor is barely audible in the second-floor office.

Intensely bright sunlight, made stronger by the layer of snow outside, filters into the office. A display cabinet runs the entire length of one of the walls inside the office and is decorated with more than 100 different Design Berlin pipes, representing every pipe shape and finish the company has made. Examples of Design Berlin freehand shapes are strewn across the cabinet's countertop.

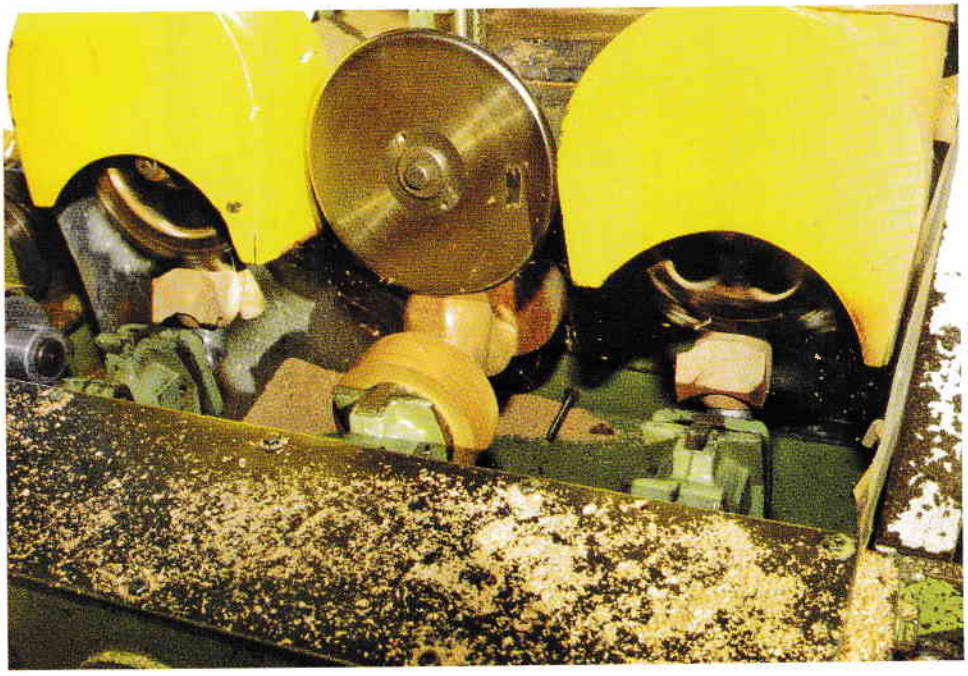
Some might think that displaying so many machine-made series pipes with handmade freehand pipes would create a strange juxtaposition, yet for Design Berlin, it works. Born in Germany's traditional pipemaking region, Design Berlin pipes matured in the modern cosmopolitan city of Berlin, creating a fusion between old-school engineering and modern aesthetics.

Medium height with a shock of silver hair, Klaus Rülke oversees Design Berlin's factory for Planta Tabak. Gerd Wiesenhütter, Planta's export manager, translates Rülke's explanation of the Design Berlin process.

"When the wall came down, we put our pipe production back in Thuringia because the people here are knowledgeable about pipemaking," Rülke explains. "It's been so important for their families, and it's important for Planta to take up the tradition in Thuringia and rebuild it using quality production methods."

Arriving at the top floor, Rülke lifts the elevator car's steel gate and opens the doors, revealing the attic where Design Berlin ages its briar. Two skylights cut into the building's steep roof and two windows on either side of the room provide the only sources of light. The air is bitterly cold in the attic and Rülke, only half-joking, remarks that when the East Germans ran the factory, it was always this cold.

Piles of briar blocks are strewn across the attic's hardwood floor. Some of the briar takes on a reddish hue while some, absorbing beams of sun-



light from the skylights above, seems radiant. Every piece of briar used in the factory is aged in the attic for a minimum of two years before it is brought down to the third floor to be made into pipes.

"We buy different grades of briar from Greece," Rülke explains. "The attic provides the perfect drying conditions for the briar, so we store it all here. Then the briar is examined and segregated by quality. All of our plateau briar is taken to Berlin to be made into freehand pipes in our studio there."

After the blocks have been separated by size and quality, they are ready to be made into pipes. Freehand pipes are made by three pipemakers in Berlin. Each pipemaker makes his own pipes, completing all the steps and stamping his name onto the pipe.

Stepping back onto the elevator, Rülke closes the doors and lowers the gates. The elevator car descends one level to the production floor. The crescendo of saws and sanders blasts the eardrums as approximately 20 people operate various pieces of machinery to make pipes. Between its freehand pipes and the series pipes, there were approximately 24,000 Design Berlin pipes made in 2004, nearly a quarter of them freehand pipes.

The series pipes made at the Schweina factory are either cut individually or shaped and sanded using a copying machine. Although some might argue that the series pipes are machine-made, Rülke quickly points out that the studio concept has been brought to the factory.

"When we came here in 1992, they produced very low quality pipes because East Germany was concerned only with production quantities. It was a very big challenge to return to Thuringia, where the roots of German pipemaking are, and change the technology and way of thinking of it after it was run by East Germany. We have improved the system. Every process gives the worker an opportunity to check the workmanship of the previous step. Every worker who takes over the pipe checks for the right things. The personal responsibility of our people is very important to us. Everyone is a quality-control manager."

Rülke estimates that there are 32 to 40 steps in making a Design Berlin pipe, thereby giving the factory employees numerous opportunities to ensure that each pipe meets quality standards.

The pipes are shaped and then fitted with mouthpieces before they are sanded. The mouthpieces for Design Berlin's freehand pipes are hand-cut from acrylic rods, while the series pipes' acrylic mouthpieces are purchased premade from sources in France and Italy. Design Berlin makes mouthpieces that can be fitted with 9mm filters as well as the nonfilter mouthpieces that are more popular in the United States. Every Design Berlin mouthpiece features its twin bore system.

"We developed it in the 1980s and we think it's more comfortable because it's easier to draw smoke from the pipe," Rülke says. "We had to adapt our twin bore design to satisfy the demands of the American market, where a pipe cleaner must be able to pass from the stem all the way to the bowl. We made our system much wider at its base, and it will easily pass a pipe cleaner all the way through it."

Sanding and staining are individual processes that are alternated, one after the other. After the mouthpiece has been fitted onto the pipe, both are sanded with 100-grit sandpaper and inspected to determine if the pipe will be smooth or rusticated. Pipes that will feature smooth finishes are then given their first stain. Pipes that will be rusticated are taken to a drill press, where a small drill roughs up the wood's surface. Less than 40 percent of Design Berlin's pipes are rusticated. After it has been rusticated, the pipe is ready for its first

stain.

"Two coats are applied," Rülke explains. "The second color is water-based, the first is alcohol-based. This is a very important step in order to achieve a good quality of the grain. You have to do it at least twice because the color is going into the younger parts of the wood."

After the pipe dries, it's sanded again and then stained again. Throughout the sanding process, each pipe is checked for flaws. Smaller flaws are left in the wood, but bigger flaws are cut from the pipe and putty is applied to fill the hole. Rülke says that there is a big difference in opinion concerning putty between Americans and Europeans.

"In Europe, one of the major quality demands is to have a nice grain. In the U.S., you can have a nice grain but if a customer sees one little spot, he won't purchase the pipe. We didn't understand this at first and then, after we started using putty, we discovered that Americans wanted it done so it could not be seen. It was a big learning process, but we tackled the challenge and committed ourselves to bringing our pipes up to American standards."

Ultimately, all series pipes are sanded with 320-grit sandpaper whether they are smooth, puttied or rusticated before they are prepared for their final stain.

At this point, the pipemaking process is nearly complete. The insides of the bowls of the series pipes are coated with a proprietary presmoking paste to make the first smokes more enjoyable and to help build the cake.

The freehand pipes' smoking chambers are not coated, however, because the company wants to highlight the natural beauty of the wood. "We do not want to hide any of the grain on the smoking chambers behind paint or paste," Rülke states.

The pipes are then taken to a room off the main production floor where they receive their stamps using a laser-engraving machine, and the white "DB" logo is fitted onto the mouthpiece. "They used to be hand-stamped but they weren't very clear, so we switched to laser and we achieve a much better stamp. We can stamp anything on our pipes." The freehand pipes continue to be stamped in the traditional way.

Not counting the freehand pipes, there are currently 96 different shapes available in the Design Berlin line, and each shape accommodates a myriad of finishes and colors. As difficult as it may be to discern a common influence from so many different shapes, Rülke says the Design Berlin pipes are inspired by both Danish and French aesthetics, but there's more to it than that.

"We are in the heart of Europe," he says. "Europe is coming together and we are influenced by everyone around us. We have much to look forward to because of our mix of old and young. By keeping Thuringian tradition alive, Design Berlin links the past with the present." *P&T*

Nomenclature

Design Berlin production pipes are stamped with the series name followed by the shape number, "Design Berlin" and "Handmade in Germany." Design Berlin's silver "DB" logo is stamped onto the stem of most pipes; a gold "DB" logo is stamped on some special series pipes. Every freehand pipe is stamped "Design Berlin" and includes a stamp for its grade. Design Berlin freehand pipes are graded 11 to 19. The lowest grade is 11 and the highest is 19. Pipes graded 19 are quite rare.

Design Berlin pipes are distributed by James Norman Ltd. and are available nationwide. To locate your nearest Design Berlin dealer, contact James Norman Ltd. at 218-A S. Van Brunt St., Englewood, NJ 07631; phone: 800.525.5629; fax: 201.227.1642; e-mail: *jamesnormanltd@aol.com*.

Cornell & Diehl Moves Up

After years of production in cramped quarters, Cornell & Diehl Inc. has moved to more spacious accommodations for expanded production

by Chuck Stanion

Craig Tarler and his wife, Patty, bought their tobacco company 15 years ago, but to call it a tobacco company at that time was decidedly charitable. "I got a half van of tobacco—I supplied the van—a small blending table covered with linoleum and two hours of instruction," says Craig, laughing about Cornell & Diehl's humble beginnings. "I brought it all home and put it in the cellar. I got recipes for the blends, about 150 customer cards and something like 70 store accounts. Also some flavorings, including four gallons of root beer flavoring. You can't do anything with root beer flavoring; it's useless. Sometimes I'll open up a bottle and sniff it, and shake my head and curse a little, but that's all the use it's been. I still have all four gallons—it taunts me."

The Tarlers moved from Bucks County, Pennsylvania, to Morganton, N.C., in 1994, bringing their tobacco company with them and putting it in their garage. Originally called Atlas Blending Company in New York in the late 1880s, then Amar Blends in the 1970s, it became Cornell & Diehl. "The old company produced mainly English blends," says Craig. "I still have all of the old formulas. They had only one aromatic."

After the move to North Carolina, the company's production remained housed in a 1,000-square-foot garage, which was retrofitted and modified for blending, until this year, when the decision was made to move production to a larger building about four miles away. "We came to the conclusion that we wanted to continue the business and we needed a lot more space," says Craig. "The business was expanding—we had 5,400 individual customers on the books who didn't live near a pipe shop, more than 200 active retail accounts, and exporting deals for China, Malaysia, Japan, Israel [and] Switzerland. It was getting out

C&D's new building houses spacious offices as well as adequate factory space for expanded production.

of hand and we were lucky enough to find this new building, which is about 5,000 square feet. It's quite an improvement."

The years have brought steady growth, with word-of-mouth promotion being a great boost. "Our customers often go to their local tobacco shops and urge them to carry our tobaccos," says Patty, "and that's brought in a terrific amount of business."

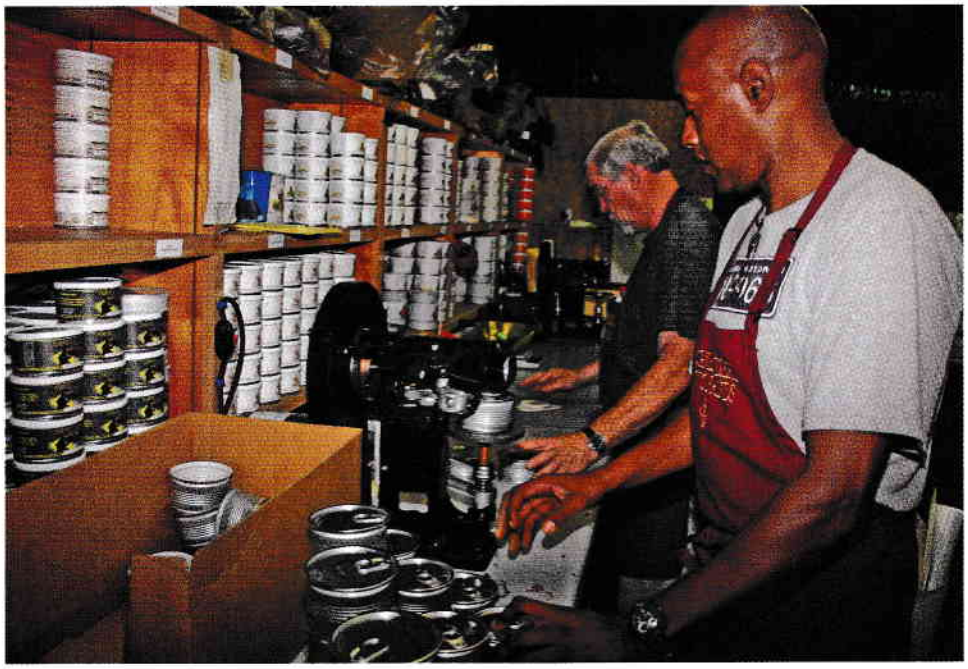
One innovation that was recently employed is the tinning of tobaccos in eight-ounce and one-pound tins. "That makes it easier for shops to carry our bulk blends." The company is also getting more involved in producing proprietary blends for specific shops, such as Barclay Rex in New York.

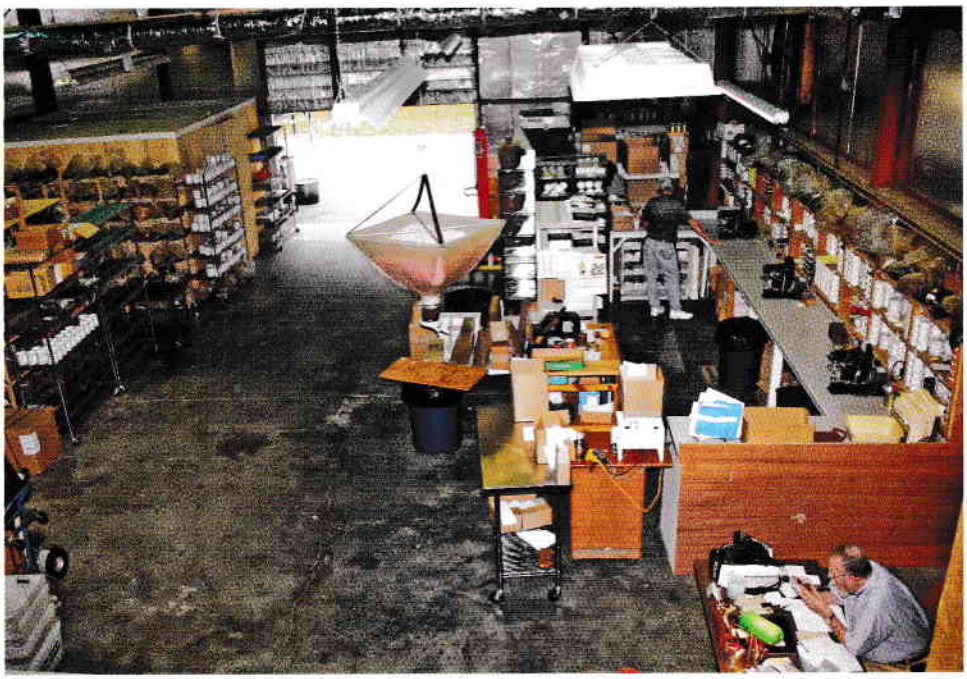
Recently added to the staff at Cornell & Diehl is Keith Toney, who will be working with retail accounts, having years of experience in that line. Many pipe show attendees know Toney from his previous job with Knoxville Cigar Company. He will still be at pipe shows, though now he represents Cornell & Diehl. "We have some other projects in store for Keith too," says Craig. "In the coming year you'll be seeing some impressive new programs that Keith will be starting for us. Keith has the retail experience that I don't have. The concept is for him to help retailers market not only our product, but pipes and tobacco in general and increase their tobacco sales."

"I look forward to learning the entire business," says Toney, "but I think the immediate impact that I hope to bring is expanding the retail sales business; I've been there, I know the obstacles that shops face in bringing new products in."

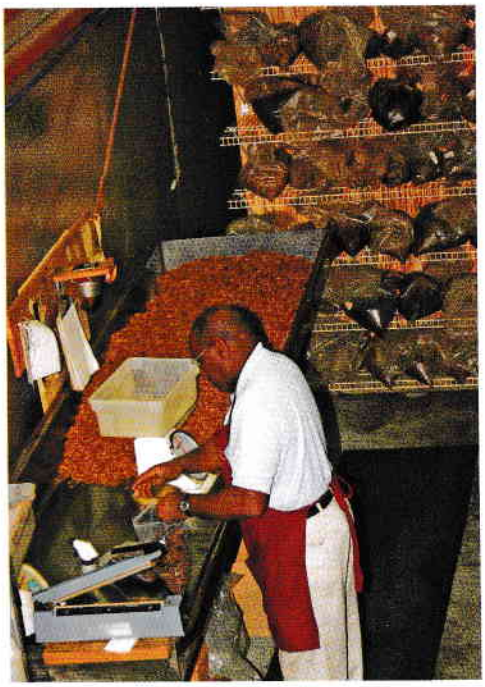
Greg Pease, of G.L. Pease International, started having his blends made by Cornell & Diehl in 1999 and is now becoming more involved. He's in North Carolina now, working with Craig on a new aromatic for the Two Friends line, which is a series that the two collaborate on. "It's fun to watch how they do it," says Patty. "Craig and Greg start with the same tobaccos, Greg on the West Coast and Craig here, and they are on the phone every day, back and forth, altering a recipe and trying it, then adding a little of this or that until they both agree they've got it right. But it works much faster when Greg is here."

"Craig was one of the first people I





At top, Craig Tarler, Keith Toney and Greg Pease discuss pipe design. William Harbison (foreground) and Dale Call at work tinning (center photo). A view of the factory (bottom).



Above left, Ted Connelly, Cornell & Diehl's chief blender, weighs and mixes ingredients. At right, Tabatha Ebert applies labels.

called when I started my own brand," says Pease, who by then already had many years of blending experience. "As time went on, things progressed beyond the point where I could do it myself with the facilities at hand. I did all the tinning myself at first, but that wasn't efficient. So Craig started sending me the tobaccos I needed, and I'd blend it and send it back to him for tinning." Now, Pease develops his tobaccos in small batches and sends the recipe to Cornell & Diehl for large-scale blending. "He'll send me recipes with one and fifteen-sixteenth ounces of something," says Craig, laughing. "And I have to translate it into hundreds of pounds." "Yes," says Pease, grinning, "despite my best efforts, I've been unable to drag Craig into the metric age."

"It's interesting," says Craig, "the variations that are possible between the two different tobacco companies. GLP and C&D use mostly the same component tobaccos. But the styles are different; the blenders make a big difference."

"Even so," says Toney, "the two work well together because there's a similarity in philosophy about what makes a good tobacco blend. That's made it easy to work together in development."

Pease's background in chemistry also helps, says Patty. "He has an incredible understanding of the composition of tobacco. But also, both Craig and Greg love to cook, and having honed those skills, they can apply that same sort of understanding in the way tastes work together for the tobaccos they develop."

Craig, Pease and Toney have just returned from a tobacco and equipment buying trip. "We're always looking for the best leaf we can find," says Toney. "Price," adds Craig, "is never a consideration, and tobacco prices are fairly even anyway. We've never turned away good leaf because the price was high; we want the best possible."

One of the things they intend to do with the new floor space is install the right equipment for processing flake tobaccos. "We need an 80-ton hydraulic press," says Craig, "and a good cutter. We know how to make flake, of course, but only now do we have the space necessary for the right equipment."

Sally Poteat, the Tarlers' daughter, is also now working with the company, bringing many years of management experience with her. "We're really looking at this as a new business startup," she says, "because it's basically what it is with this new building and expanded production." Poteat's willingness to join the company guarantees the long-term viability of Cornell & Diehl. "Last year, we were trying to decide what to do, whether or not to retire and let the business die a natural death," says Patty. "But after the Chicago pipe show, when so many wonderful people went out of their way to tell us how much they enjoyed the product and truly appreciated what we do here, we just couldn't let that happen. And Sally has agreed to keep the business going when we eventually decide to phase ourselves out."

"Mom and Dad are in their 70s now," says Poteat, "and the future of the company was becoming a critical issue. But this is a unique niche market. It's done nothing but grow, whatever you do to try to curtail the business doesn't work but continues to grow. This winter, with the growth of the international market, we decided to go with it and see what happens. In 1994 there were 400 customers on the books, and now it's over 5,000, with more than 300 active stores and an international component, blending for some stores, working with some blenders like Greg, and doing some good series of tobaccos. It's an exciting thing to watch happen. So the family is committed, and that's why I'm stepping into it, to help commit to going through this transition and into the next phase of growth. There are a lot of people who depend on this company, who call all the time. We can't let them down."

"And I don't think tobacco is going away," says Craig. "I thought for a while we'd end up with so much government regulation that it just wouldn't be worth it. But I started thinking, well, there's too much tax revenue here for the politicians to kill it. They might put some obstacles in the way, but none will be big enough to stop it. All we're seeing is growth, and I'm very optimistic. We're going to be here, so let's go forward."

"I think you could call Cornell & Diehl an overnight success," says Toney. "Like an overnight musical sensation—after 15 years of playing the bars, the honkeytonks, the proms and the dance halls, now it's an overnight success." ***P&T***

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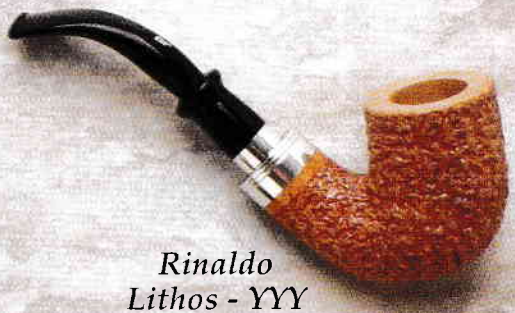
Rinaldo
Lithos - YYYT
(RL3YT081)



Rinaldo
Lithos - YYY
(RL3Y017)

Rinaldo
Lithos - YYYT
(RL3YT11)

Rinaldo
Lithos - YY
(RL2Y005)

Rinaldo
Lithos - YYT
(RL2Y088)

Rinaldo
Lithos - YY
(RL2Y031)

Rinaldo
Fiammata Odissea
(RF0064)

Rinaldo
Collection
(REC001)

Rinaldo
Triade - YYYT (RT3Y214)

Rinaldo
Triade - YYYY (RT4Y041)

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Photography: J. Knight - Greensboro, NC

Test Your Pipe-Collecting Knowledge

Do you know as much about pipes as you think? Take this quiz and find out how much you really know.

by Fred Hanna

1. **Which of the following pipemakers was the first teacher of Jess Chonowitsch?**
A. Sixten Ivarsson
B. Anne Julie
C. Poul Rasmussen
D. Lars Ivarsson

2. **Rainer Barbi was a former pipemaker for which brand?**
A. Stanwell
B. Vauen
C. Butz-Choquin
D. None of the above

3. **For which of the following years did Dunhill place extremely few date stampings?**
A. 1914
B. 1923
C. 1947
D. 1951

4. **With whom did Poul Ilsted first work as a pipemaker?**
A. Eric Nording
B. Poul Rasmussen
C. Peter Hedegaard
D. Tom Eltang

5. **The "DR" stamping is used by Dunhill to denote:**
A. Dead root briar
B. Straight grain
C. Highest-quality briar
D. All of the above

6. **The OD stamping on a Dunhill pipe is short for:**
A. Own Design
B. Oversized Dunhill
C. Original Design
D. None of the above

7. **Which of the following is the proper ascending order of grading of the Gemline series of Ser Jacopo?**
A. Garnet-Sapphire-Emerald-Ruby-Diamond
B. Garnet-Emerald-Ruby-Sapphire-Diamond
C. Emerald-Garnet-Sapphire-Ruby-Diamond
D. Emerald-Garnet-Ruby-Sapphire-Diamond

8. **Which of the following is not a grade or style used by Savinelli?**
A. Corallo
B. Occhio
C. Punto Oro
D. Capri

9. **Which of the following Beckers was not or is not known as a pipemaker?**
A. Paul Becker
B. Paulo Becker
C. Hans Becker
D. Fritz Becker

10. **The "Iron" is a shape created by which of the following carvers?**
A. Bo Nordh
B. Karlo Joura
C. Trever Talbert
D. Larry Roush

11. **In Charatan tradition, which of the following best describes the highly sought after #44 shape?**
A. Large bent dublin
B. Large fat bent billiard
C. Long shanked horn with bowl canted forward
D. Lumberman with thick walls and fat oval shank

12. **Suhr is the name of the pipe company originally started by:**
A. Poul Rasmussen
B. Sixten Ivarsson
C. Jorn Micke
D. Anne Julie

13. **Poul Winslow was once a factory manager for which pipe company?**
A. Harcourt
B. Preben Holm
C. Stanwell
D. Butz-Choquin

14. **Which of the following was the first stem logo used by Sasieni?**
A. 8 dots
B. 4 dots
C. 2 dots
D. 1 dot

15. **The extremely rare Barling "LLF" stamping is believed to be an acronym for:**
A. Long Length Freehand
B. Long Long Flat
C. Large Liverpool Filter
D. Large Lovat Filter

16. **Which is the highest of the following GBD grades?**
A. New Era
B. Virgin
C. Pedigree
D. Prehistoric

17. **Which of the following Danish pipemakers stamps his best pipes with a snail?**
A. Lars Ivarsson
B. Kent Rasmussen
C. Teddy Knudsen
D. Tom Eltang

18. **The "Lewington" is a bulldog-style shape found in the pipe chart of which company?**
A. Dunhill
B. Sasieni
C. Butz-Choquin
D. Charatan

19. **Which of the following people have had no association with S. Bang?**
A. Per Hansen
B. Poul Hansen
C. Ulf Noltensmaier
D. Svend Bang

20. **Which of the following shapes is an extra-long Canadian in the Sasieni shape scheme, which named shapes after English towns?**
A. Dovercourt
B. Buckingham
C. Amesbury
D. Moorgate

21. **Which of the following Italian pipemakers once worked for Castello?**
A. Baldo Baldi
B. Giancarlo Guidi
C. Luigi Radice
D. Maurizio Tombari

22. **Who is generally known as the father of the Danish freehand?**
A. Poul Rasmussen
B. Sixten Ivarsson
C. Age Bogelund
D. Preben Holm

23. **Colonel Barnes is best known for his association with which two pipe companies?**

A. Willmer and Upshall
B. Barling and Charatan
C. Upshall and Charatan
D. Willmer and Barling

24. Mark Tinsky and J.M. Boswell both studied with which American carver?
A. Paul Perri
B. Chip Xavier
C. Michael Kabik
D. Jack Weinberger

25. Which of the following was NOT a Charatan grade during the Lane era?
A. Royal Achievement
B. Royal Coronation
C. Crown Achievement
D. Achievement

26. What American pipemaker is known for his elaborate and distinctive rusticated finish known as the "Armadillo"?
A. Rich Lewis
B. Larry Roush
C. Michael Lindner
D. Trevor Talbert

27. The Castello shape #66 is best described as a:
A. Bent with saddle bit
B. Bent with round shank
C. Bent with diamond shank
D. Bent bulldog

28. The first year of Castello's production of pipes was:
A. 1943
B. 1947
C. 1953
D. 1961

29. Larry Roush studied pipemaking under the guidance of:
A. Mike Butera
B. Jess Chonowitsch
C. J.T. Cooke
D. Rainer Barbi

30. The legendary Balkan Sobranie #759 was known for its use of which intriguing and mysterious tobacco ingredient?
A. Brick Red Virginia
B. Lemon Yellow Oriental
C. Mountain Blue Latakia
D. Deep-Roasted Virginia

31. Who was the original founder of Don Carlos pipes?
A. Gianini Spadoni
B. Don Carlos
C. Ascorti Radice Cucciago
D. Bruto Sordini

32. If a friend gave you some McClelland tobacco to smoke, and said it was "number 14," you would know that it was a:
A. Red and Orange Virginia
B. English mixture
C. Virginia/Perique
D. None of the above

33. Which Italian pipe company uses the names of chess pieces as a scheme for grading?
A. Rinaldo
B. L'Anatra
C. Jacono
D. Le Nuvole

34. "K" stampings on Castello pipes are used as an indicator of:
A. the grade of the pipe
B. the size of the pipe
C. the finish of the pipe
D. grade or size of the pipe

35. Which of the following is NOT a type of Turkish or Oriental tobacco?
A. Samsoun
B. Izmir
C. Bashi Bagli
D. Malawi

36. Which of the following pipemakers uses a series of letters on his pipes to denote both the grade, and separately, the date the pipe was made?
A. Kurt Balleby
B. Rainer Barbi
C. Peter Hedegaard
D. Wolfgang Becker

37. It is widely believed that Dunhill stopped producing its own tobacco blends and farmed out nearly all of this function to Murray in the year:
A. 1977
B. 1981
C. 1989
D. 1992

38. What is the name of the specific tobacco plant traditionally used to make Syrian Latakia?
A. Smyrna
B. Shiraz
C. Basma
D. Shekk-el-Bint

39. Who is the pipemaker, formerly with Charatan, who makes pipes for Upshall?
A. Dan Tennison
B. James Willmer
C. Barry Jones
D. Bill Taylor

40. Which of the following regions is NOT a source for Italian briar?
A. Liguria
B. Tuscana
C. Calabria
D. Piedmont

41. Which type of briar is traditionally considered to be the softest and best suited for sandblasting?
A. Algerian
B. Calabrian
C. Grecian
D. Corsican

42. The Dunhill ES refers to what kind of shape?
A. Bent egg
B. Paneled billiard
C. Long Canadian
D. Rhodesian

43. The Castello dating scheme, which consists of a two-digit number inside a castle stamped on the shank, started in what year?
A. 1990
B. 1987
C. 1977
D. 1983

44. Which of the following combinations of Castello nomenclature would NOT be found on a single Castello pipe?
A. Castello "Castello" Greatline
B. Trademark Fiammata
C. Collection Fiammata
D. Old Antiquari Greatline

45. Of the following stampings, which would be the highest grade for Ben Wade, made in Denmark?
A. Martinique
B. Nobel Prize
C. Prominence
D. Danish Pride

46. Perique tobacco finds its origin in:
A. Virginia
B. Macedonia
C. Louisiana
D. Maryland

47. Which of the following statements is NOT true of Kaywoodie pipes?
A. Their famous drinkless fitment or "stinger" was introduced in 1924.
B. Their famous grade of "flame grain" was dropped in 1956.
C. The brand itself was introduced in 1919.
D. The original company was sold in 1955.

48. The chief pipemaker for Moretti pipes is:
A. Alberto Montini
B. Gianini Spadoni
C. Alberto Moretti
D. Marco Biagini

49. Which of the following Rattray's tobaccos is NOT a Virginia?
A. Brown Clunee
B. Highland Targe
C. Dark Fragrant
D. Old Gowrie

50. Which of the following is NOT a German pipemaker?
A. Karl-Heinz Joura
B. Paul Becker
C. Wolfgang Becker
D. Peter Matzhold

Answer Key is located on Page 48

The Pipe Show at 25: Looking Back ... Looking Ahead

A relatively new phenomenon, pipe shows are great places for hobbyists to augment their collections. They are also excellent venues to learn about pipes and tobaccos

by Ben Rapaport

It should be obvious to pipe smokers and pipe collectors alike that we are truly fortunate to have what I would endearingly call a tobacco trinity—a quality consumer magazine, *Pipes and tobaccos*, some very active pipe clubs, and a few good pipe shows each year—that keeps the hobby alive and promotes informed enthusiasts. I shall dispense with the first component of the trinity, because everyone who subscribes to *Pipes and tobaccos* is intimately familiar with the outstanding informational service that this magazine provides. I focus slightly on the second component. And I elaborate on the third component, the pipe show, the central theme of this article; some information comes from my archives, some is my recollection of how and when it got started, and the balance is my personal opinion of where it is today and what it will take to be a staple in the future.

The pipe club in America is a phenomenon that is at least 70 years old. To give you a sense of its past, here are a few statistics from the earliest record I can find, *Smoke*, a publication of the Corn Cob Pipe Club of (Richmond) Virginia, Vol. 11, Nos. 7-8, July-August 1935. As of July 11, 1935:

There were 807 branch clubs across America.

The 50 largest clubs had a combined total of 12,640 registered members.

Club No. 62 in Berlin, N.H., was the largest with 1,308 members.

Total affiliate membership, including 6,405 active foreign participants, was 345,043.

For those who have state pride, the report noted that the largest community of members was in New York with 46,523, and the state with the fewest members was South Carolina, with 184. Thirteen years later, the *Canadian Cigar and Tobacco Journal*, July 1948, contained "Pipe Smokers – Your 'Best Profit' Customers!" which reported that there were only about 300 to 400 pipe clubs in the United States, whereas Canada had only one club that had just started in Toronto. Two years later, according to *The American Smoker*, November 1950, "The Official Pipe Club Directory" listed a total of only 94 pipe clubs in just 31 states and Canada. For any number of reasons, the quantity of pipe clubs in this country waxed and waned throughout the balance of the 20th century, and the same is true at the start of this century, so I'll probably write about the checkered history of the pipe club in America at some future time.

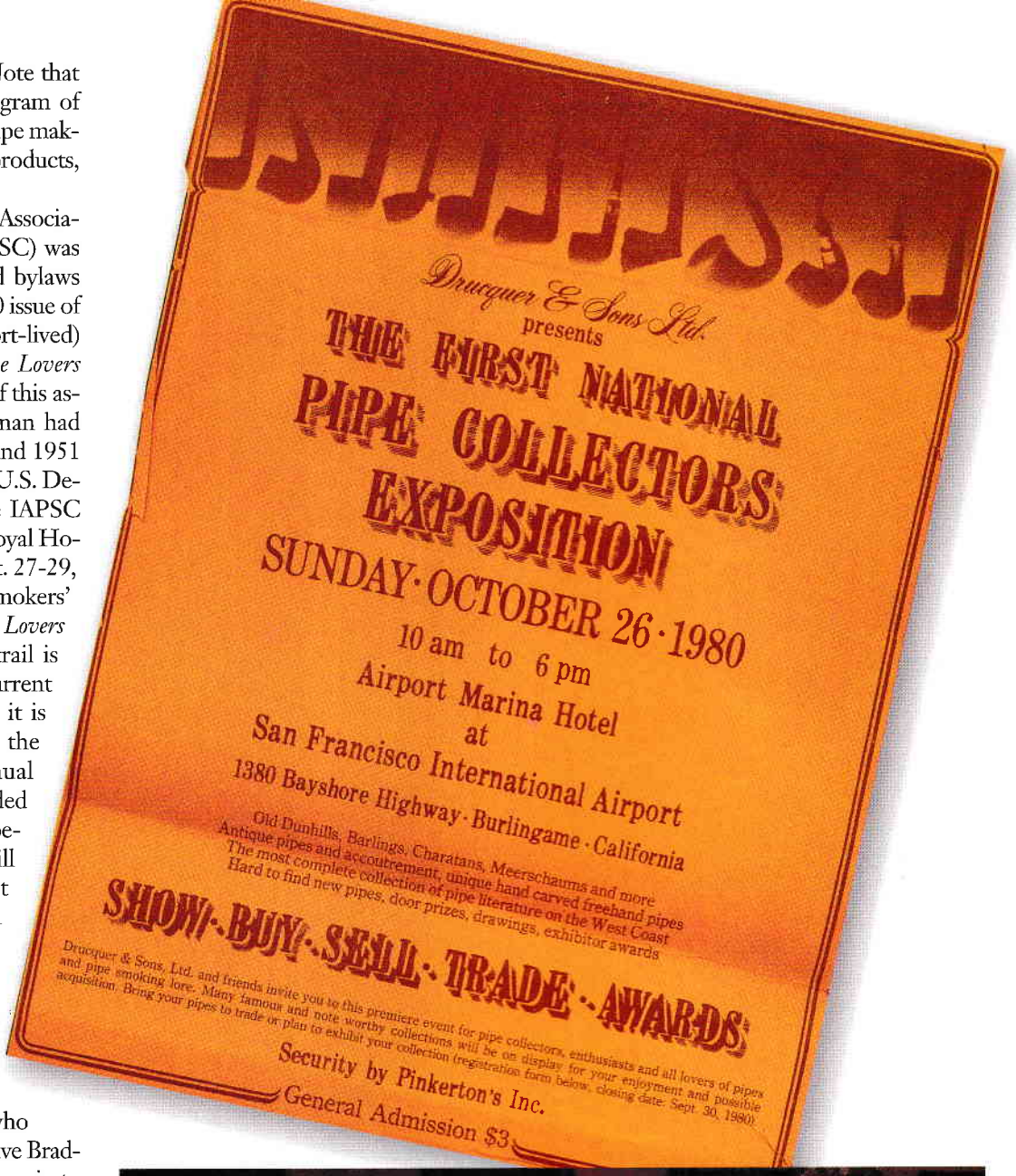
The third component of this triad, the pipe show, is a concept with a shorter history than the pipe club, and whose sponsorship has not always depended on the existence of a club, as this narrative reveals. If you've read only one issue of the more than four-year run of *Pipe Lovers*, and that issue was Vol. 4, No. 10, October 1949, you'd know that George W. Cushman, the editor and publisher, had announced that the first National Pipe Smokers' Week was to be Oct. 16-22, 1949. He claimed that the pipe smokers of America had devised the idea "to widen the fraternity of briar devotees, to let others know what keen enjoyment can be had from pipes, their knowledge of them and their fascinating history ..." The week's activities were to include gala events throughout the country: banquets, a national pipe contest sponsored by Mail Pouch Tobacco Company (identified as the [two] "Big Kentucky Club Contests"), a television skit, radio announcements, pipe week specials at various retail shops and other celebrations. Moreover, in conjunction with all these festivities, the official program included the first annual convention of the Association of Pipe Clubs of the Americas at the Van Curler Hotel, Schenectady, N.Y., on Oct. 15-16, 1949. The convention had a grand vision: "... a national get-together where ideas could be exchanged, pipe subjects discussed, meet fellow pipe smokers, and just have a whale of a good time doing it." According to the convention agenda, the two days were filled with committee meetings and reports, the most important of which was the formulation of a constitution and bylaws for a national association, a banquet, a pipe-smok-

ing contest and guest speakers. (Note that the agenda did not include a program of events for dealers, collectors and pipe makers to congregate and exchange products, services and ideas.)

In its stead, the International Association of Pipe Smokers Clubs (IAPSC) was founded, and its constitution and bylaws were published in the January 1950 issue of *Pipe Lovers*; one of the several (short-lived) IAPSC resolutions was that *Pipe Lovers* would be the official publication of this association. As it happened, Cushman had registered the dates for the 1950 and 1951 National Smokers' Week with the U.S. Department of Commerce, and the IAPSC held a convention at the Mount Royal Hotel in Montreal, Canada, from Oct. 27-29, 1950, following National Pipe Smokers' Week, Oct. 15-21. Because *Pipe Lovers* folded in April 1950, the audit trail is rather fuzzy as to these two concurrent activities in successive years, but it is known that by the end of 1952, the IAPSC had sponsored four annual three-day conventions that included "a pipe and tobacco fair" and a pipe-smoking contest. The IAPSC is still an active organization today, but nothing quite like what Cushman envisioned made *national* news for at least another quarter century.

Oral history recounts that sometime in 1978, three friends, each a pipe smoker, Basil Sullivan (who passed away in March 2005), Steve Conway (someone who has dipped below my radar) and Dave Braddock (who now prefers classical music to the classy Preben Holm briars he once collected), resuscitated the idea of a pipe-smokers' get-together. That year, the three met at Conway's house and decided that the following year, they would energize all the local pipe smokers to meet at a hotel in Indianapolis, Ind., to discuss their individual and collective experiences with pipes and tobaccos; they adopted the name Indiana Briar Friars. Their thought was not so much a club in the traditional sense but a festival where more than just those who lived in the environs of Indianapolis could meet, greet … and fete the pipe. (The last annual Indiana Briar Friars show was on July 29, 1995.)

In 1980, a landmark event occurred that set the stage for what is now the current-format pipe show; it was the earliest independently sponsored national fest on record since the founding of the IAPSC. The idea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Richmond 2001

to bring together pipe aficionados from around the nation was the brainchild of Robert Rex of the now long-gone tobacco shop Drucquer and Sons Ltd., Berkeley, Calif., who dubbed it the "First National Pipe Collector's Exposition." It was held at the Airport Marina Hotel at the San Francisco International Airport, Burlingame, Calif., on Oct. 26, 1980, a rather brief event—only eight hours long—that drew some 300 participants, a pretty good attendance by yesterday's standards. Rave reports of the show's success appeared in Tom Dunn's *The Pipe Smoker's Ephemeris* soon thereafter. Encouraged by its success, Rex announced a two-day show, the "Second National Pipe Collectors Exposition and Rare Pipe Auction," at Fort Mason Center, San Francisco, July 25-26, 1981. For whatever reason, reports indicated a rather dismal and disappointing turnout: some 40 exhibitors and not too many more walk-ins. Nevertheless, Robert Rex was pleased with the turnout and claimed, "We're here to celebrate the heritage of our trade and craft, and we're having a great time."

The seed had now been planted. Following the Drucquer model, soon other shows were announced around the country. There is more than ample evidence that, in the last 25 years, all who smoke, make, sell or collect pipes and accessories, all who blend fine tobaccos, and all tobacco enthusiasts have welcomed the idea of the pipe show. Since that historic occasion in Burlingame in 1980, this convocation for pipe smokers and collectors has taken on a life of its own with weekend jubilations occurring with regularity every year, from coast to coast and everywhere in between.

But to borrow a line from George Orwell's *Animal Farm*, all shows are equal, but some shows are more equal than others, and there are valid reasons why. Funds, venue accommodations, scheduling, able and willing volunteers and many other factors play a role in determining the format, content, participants and successful outcome of the event. Whether there are few or many shows each year is contingent on who sponsors, organizes and oversees the event. They have assumed various durations, e.g., one-, two- or three-day meets, and regional and local pipe clubs have sponsored most shows of late. However, between 1983 and 1989, Pipe Collectors International hosted an annual show at various locations around the country. The national chain Tinderbox and a few independent retail shops have also sponsored the occasional pipe show. Absent a detailed audit, since 1980, the number of shows in this country—on average, between three and five each year—may have totaled as many as 100 or more.

The concept was slow to get adopted overseas because, generally, Europeans are more private about their hobbies, but the show format was gradually adapted in a few places with varying degrees of success. The adjacent sidebar is a short list of shows about which I have personal knowledge, but it is likely that there were others, so the table is probably incomplete. Although many foreign tobaccophiles have attended American shows for a number of years, note that the earliest European show in my archives was six years after the concept had already proved viable in the United States.

There are other Continental shows, of course. Starting sometime in the early 1990s, a small exhibit/trade show has been an essential corollary to both the CIPC-hosted European and World Cup of slow-smoking that also runs concurrent with the annual International Academy of the Pipe conference in various European capitals, and a similar event occurs annually in Denmark hosted by the Nordisk Tobakskollegium, but neither of these is on as grand a scale as a few of our own shows. Interestingly, the show format seems to have taken hold in Germany. Berlin's Nils Thomsen, a pipe carver, replicated the CPCC show concept, known as the Berlin Pipe Fair, in November 2002, then in 2003 and 2004; starting in 2005, Thomsen doubled the fun with two annual shows, a small one in April to introduce amateur pipemakers to the public, and a larger one in November designed to bring together known artisans and the industry's "big guns." Retailer and pipe repairman Rolf Osterndorff chose the German north coast resort city of Cuxhaven to host the "European Pipe & Tobacco Show" in 2002 and 2004, and is planning another in 2006; a few Americans did not shy away from Osterndorff's 2004

A SAMPLING OF EUROPEAN PIPE SHOWS (1986-1996)

First Int'l Exhibition of Artisan Pipes
Turin, Italy—April 18-20, 1986

Festival of the Arts of Pipes and Its Accessories
Paris, France—Feb. 26-28, 1988

Pipe-Smoking Festival
Kaposvár, Hungary—August 1989

Pfeifelangzeitrauchen
Krumpendorf, Austria—Oct. 6-8, 1989

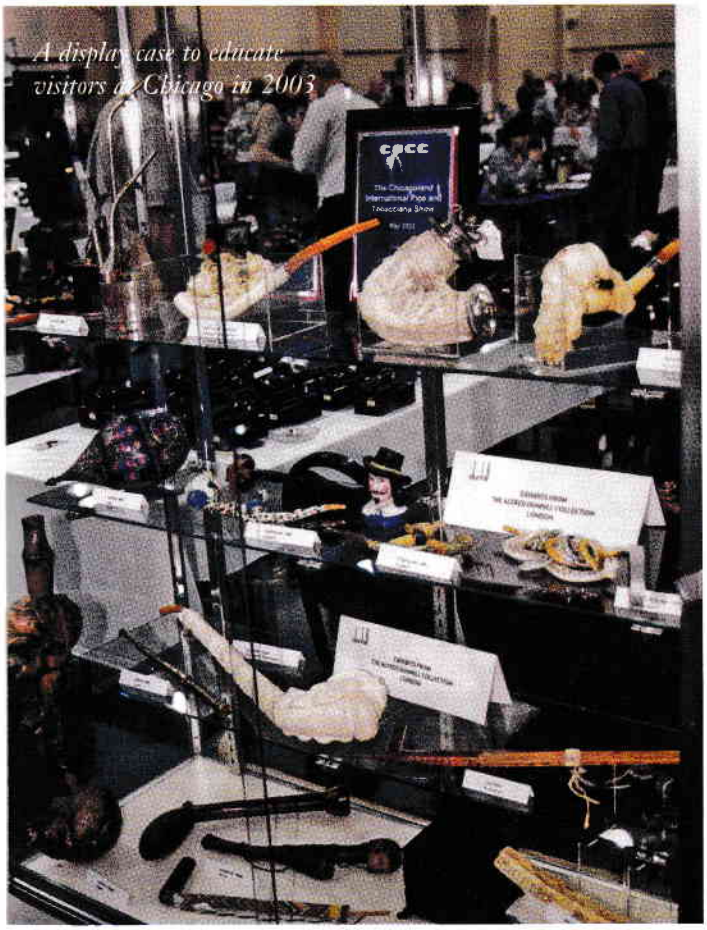
Europipe '92
Saint-Claude, France—May 1-3, 1992

Bourse d'Echange et d'Achat, Thème "le Tabac"
Oosthove, The Netherlands—Oct. 4, 1992

30 Years of Brotherhood
Saint-Claude, France—Oct. 11-13, 1996

Pipa d'Epoca e di Pregio
Viterbo, Italy—Nov. 1-3, 1996

Chicago 2003



A display case to educate visitors at Chicago in 2003

Richmond 2003

show, among them two noted pipemakers, Rolando Negoita and Lee von Erck, and the ever-present pipe aficionado and ombudsman Rick Newcombe. More impressive is the fact that a museum, the Ruhlaer Tabakpfeifenmuseum in Ruhla, Germany, husbanded a Tabakpfeifensymposium (tobacco pipe symposium) and pipe fair in 2003 and 2004; each drew several hundred exhibitors and visitors. The museum director is planning a more expansive "show and tell" for September 2006 to which at least two American guest speakers have already been invited.

Each issue of *Pipes and tobaccos* magazine includes a column devoted to clubs and pipe events so that subscribers can stay current with activities around the country. It is certainly more difficult to ascertain the location, type of event and timeframe of similar shows overseas, but the best source for following these is the Internet; two sites in particular track European pipe shows: *www.piepenhoeker.de* and *www.pfeifenbox.de*.

No American show is bigger, better or more bountiful than the annual Chicagoland Pipe Collectors Club (CPCC) International Pipe & Tobacciana Show. Truth be told, the individual responsible for this specific show format was the late, great Barry Levin, who hosted the New England Pipe Symposium & Exposition from May 29-31, 1987, at the Westborough Marriott, Westborough, Mass. Levin invited guest speakers to facilitate four workshops: Developing a New Pipe Collection; Briar Pipe Repair and Restoration; Tobacco Blending; and Tobacco- and Smoking-Related Literature. Under the aegis of Frank Burla, the CPCC has followed the Levin model, mixing and matching patrons' suggestions along with board member recommendations, and inviting those with expertise to participate and present topics of interest to the attendees. The June 11, 2001, issue of *Tobacconist*, the official publication of the Retail Tobacco Dealers of America, included an appraisal of the show in an article titled "Pipe & Cigar Mecca." It heaped praise on the 2001 CPCC show, proclaiming "Chicago attracts the world's pipe and tobacco experts and aficionados," "a monumental affair," "the Walt Disney World of the pipe and cigar community."

I take exception to two statements in the *Tobacconist* article: "The social aspect aside, a terrific amount of business is conducted as well. Deals abound, from simple trades and purchases to huge distribution and manufacturing agreements." "The Chicago Show is a terrific venue for conducting business, making great sales, building important contacts and having lots of fun." This description more aptly befits the mercantilist ambiance of a trade show. The author stopped short of acknowledging the true nature of the annual CPCC event, failing to identify the discriminator that sets this particular show apart from most others: it is the preeminent opportunity to augment one's understanding, education, knowledge base and appreciation for the art, craft and history of tobacco, pipes and accessories. (Greg Pease called the 2002 CPCC show "an amazing event." In an Internet blog, someone described the 2003 CPCC show as the "single most important event in the pipe hobby/business." Observed another of the 2004 show: "The Chicago show grew from a gathering of enthusiasts to the most important event in the pipe year." Although not all the votes are in, no doubt the 2005 show has already received rave reviews.)

Will this type of event stay the test of time? To be successful, or as least as creditworthy as the CPCC show, the pipe show should include a dimension that I call education and information. If it is a show, an essential component should be the ability for the pipe neophyte, the pipe wannabe, the inquisitive or curious walk-in, and the cigar- or cigarette-smoking fence-sitter to learn from experts and authorities—and this

Richmond 2003

community has a significant number of willing volunteers—who can share their knowledge, perhaps via a seminar, forum or study group, to nurture and convert a doubting (tobacco) Thomas to a committed pipe smoker or collector. The show is the perfect setting where experts congregate; they are the ideal candidates to stimulate discussion and offer wisdom and advice to the uninitiated, but time and space must be allocated for this information exchange to occur. The presence of known and respected industry principals not only lends legitimacy and credence to the show's overall purpose, but it also facilitates valuable dialogue and interchange between consumers and their sources of supply. Demonstrations of pipemaking or tobacco blending and exhibitions of pipes and accessories, past and present, are another important component, because these broaden the exposure of attendees to things that they would not otherwise see. This is the principal ingredient that enlivens fountain pen shows and conventions for coin, stamp, lighter, matchbook, and even toaster, sugar packet, banana decal and teabag tag collectors.

My lament is that too few pipe show organizers offer much more than a locus with ample parking and overnight accommodations convenient to an airport, lots of bars to drink and chat it up in a smoke-friendly venue, a place where old friends gather to spin tall tobacco tales, table space to exhibit a sea of new and used briars, meerschaums, tinned tobaccos and accessories—a maze of merchandise and myriad opportunities to gratify anyone's spending impulse—and a competition for an award of "best of this" and "best of that." I believe that a pipe show founded solely on a climate of consumerism—that is, the show as a mere facilitator for sales—is destined to fade. If this occurs, some may miss the camaraderie, but many others can just as easily revert to surfing eBay. If the event is simply a convenient place to "buy-sell-trade-swap," then it should be called by its rightful name, a flea market, or if one prefers a more Continental term, a boot sale, or, perhaps, a souk. Any dictionary definition of "show" includes synonyms such as display, entertain, exhibit, reveal and demonstrate, but hardly a word about selling and buying, so absent the cultural, instructional and educative component, what else can a venue to "buy-sell-trade-swap" be called?

Some may consider my view parochial, doctrinaire, dogmatic, controversial, or sanctimonious. Some readers may even take offense with my view—it may draw their ire—and I would respond to a few, "Let's agree to disagree," and I might propose to others, "Let's have a candid discussion about it!" I've been around long enough to watch this movement surge, and I have been more than a casual observer of, and very often a participant in, enough shows across America to feel this way. The CPCC may not be the longest-running show on record, but the throng that heads to Chicago each May has markedly increased, while other clubs have ceased to sponsor their own because of the success of this annual event, and success always begets more success. Chicago succeeds because the show is culturally and intellectually balanced, imbued with a mission-like fervor, a show that promotes and propagates the hobby and contributes to its perpetuation. There are lots of bricks and mortar shops and Internet Web sites that sell new and recycled pipes and tobaccos nowadays, but the CPCC show is tobaccoland's mecca because it offers the right balance of everything one might want and ought to do during a weekend get-together: buy-sell-trade-swap, make contacts, have fun … and learn; it's a show with the proper balance between sales and scholarship.

Every pipe club has the same opportunity to offer all this. It's simply a matter of hard work, thoughtful planning for a stimulating program and a timeframe (other than mid-May). I laud those successful shows that have survived the test of time by being innovative, inventive and imaginative in planning a program of events, no small feat to make a show a reality. For example, one of the 'die-hards' is the Seattle (Washington) Pipe Club, which strives to entertain and educate its members at each monthly meeting; the officers readily admit that arranging for guest speakers is tedious and time-consuming, but they affirm that whether the topic is tobacco-blending, fly-fishing or Washington-state vineyards or micro-breweries, the club members leave with a bit of knowledge that they would not otherwise obtain.

Volunteerism is critical for a pipe show to be a success. Referring to the 2004 event in Cuxhaven, Rainer Barbi observed, "One person alone pushed this train and got it started. I'm hoping that a team will get together to ensure that the locomotive will not run out of steam." Barbi identified the need for volunteers to get a show kick-started, and I certainly agree. But I also believe that another essential group of volunteers is needed: those who will volunteer their time to impart to the attendees their specialized, unique or intimate knowledge of interesting tobacco topics. Information, it is often said, is power, but this type of information, rather than being held close to the vest, should be shared, empowering smokers and collectors, making them more informed and more enlightened about this hobby. But the sponsors must believe in the essentiality of this dimension of a show and make every effort to include it. Then everybody wins: the show hosts, the vendor-participants and the attendees.

If the pipe show concept, now commemorating 25 years (silver), is to celebrate pearl, coral, ruby, sapphire or gold (50th anniversary), then those who plan it should look long and hard at their program of events and decide whether its future format will be a mega swap-a-thon, or a triple-E treat: Exchange-Exposition-Edu-tainment. Applying Darwin's "survival of the fittest," I believe that by 2030, the former format will have become irrelevant and wither, while the latter format will be alive and thriving. ***P&T***

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Ronnie B. From Tennessee

Besides the usual pipe repairs and refurbishments, Ronnie Bikacsan can improve the smoking qualities of pipes by modifying the mortise/tenon connection, smoke channel and lip button slot for refined airflow characteristics

by Chuck Stanion

Nashville, Tenn., is familiar with great talent, and certainly not all of it is musical talent—some is pipe-related. Nashville is home to talented business people running spectacular pipe shops, an excellent pipe club and at least one remarkably creative and innovative pipe repairman: Ronnie Bikacsan.

Accustomed all his life to delving into how things work, why things work and why they don't work more efficiently, Bikacsan is uniquely suited to pipe repair and pipe modification. His background includes electronics, vintage watch repair, engineering and custom cars. "I've never owned a car I didn't improve," he says. "Or a stereo. Or a toaster." He laughs. "I can never leave well enough alone."

He is a Vietnam-era veteran and he looks like it, or at least initially fits the way the film industry has tended to portray veterans of that war. He's middle aged and casually dressed in jeans and his signature Hawaiian shirt, with receding hair pulled back in a ponytail, and his eyes betray a distracted train of thought, as though he's trying not to think about something. But there the similarity with movie clichés ends. It is soon apparent that his underlying train of thought is not concentrated on repressing memories but on nurturing new inspirations. He is humorously self-deprecating, laughing often and spontaneously at himself and his ideas. Because he laughs easily, though, does not mean he doesn't take himself seriously. He is absolutely convinced about his theories of pipe engineering and knows without doubt that most pipes can be dramatically improved with his techniques. Poor smok-

Ron Bikacsan, better known as Ronnie B., explains some of the intricacies of stem design.

ing pipes can become excellent smoking instruments, he insists, when the right effort and expertise are applied.

Bikacsan is the proprietor and sole employee of NightOwl PipeWorks, which specializes in pipe repair, refurbishment and modification. "I restore, refinish, reshape; I haven't met a problem yet I haven't been able to solve, though it sometimes takes a while. Except for antique pipes—they can be difficult because you often need antique replacement parts. Ever try to recut and rethread bone tenons? It ain't pretty." Antiques aside, Bikacsan has some remarkable success stories. He's reshaped clunky behemoths into smaller, elegant pipes. "A little off the top, a little off the sides, maybe even change the cant of the bowl, and you have an entirely different pipe." He also commonly repairs the seemingly unrepairable. "A fellow in California," he says, "sent me an old Barling fossil a while back that he'd left on top of his car. He drove over it and broke it into three pieces. I was able to fix that pretty nicely and he was very pleased with the result."

One particularly worthwhile service is the NightOwl "bulletproof shank repair," which obviates the need for repair bands. "I never liked banding anyway," says Bikacsan. "So what I decided was to epoxy the shank and reinforce it with either a Delrin or vulcanite sleeve to fit inside the mortise, drilled to accept a stainless steel tenon, making the shank and connection doubly strong. With that configuration, you've got something that will never break, and the pipe looks like it was never repaired." Another option for shank repairs is the addition of deer antler or horn to replace the broken part of the shank. "Add a stainless steel tenon and the result is a beautiful modification that is far stronger than the original."

He does something similar with meerschaums that are troublesome smokers. "Meerschaums are nothing to drill out," he says. "Smoke channels in meerschaums are often drilled too low, so I bore out the bottom of the tobacco chamber and match the drilling dead on. Then I modify the mortise and tenon with the bulletproof configuration and perform what I call my blueprint service." NightOwl blueprinting eliminates the gap in the mortise that so often results in increased turbulence and the buildup of moisture during smoking, as well as modifies the draft hole through the stem by drilling it to 3.5 mm and ovaling it out at the lip button for a consistent cross area of smoke flow from the bowl all the way to the button. "It's a little different with meerschaums," he says. "The way some meerschaums are made, you have a draft hole coming out of the bowl that goes into a larger threaded bore for the female adapter. So you have a built-in gap there, which acts as an expansion and condensation chamber and causes a wet smoke. Then the tenon, usually with a rounded nose, is threaded in the stem in an extremely small diameter hole, and it's a golden invitation for moisture collection. And then coming out of the adapter that's threaded into the tenon, you're going into that threaded bore in the stem, where you have another gap and another expansion chamber, and then you go down into another small bore in the stem. So you've got up, down, up, down, up, down, and it's not a matter of if moisture is going to collect in there, but where." With the bulletproof system, which takes out all the plumbing associated with meerschaum engineering, and an open and consistent smoke hole through the stem—or a new handcut stem, if appropriate—most of the problems sometimes associated with meerschaums are negated. "It can also be done with a Delrin tenon," says Bikacsan. "It really depends on the individual pipe." Delrin is an excellent material for tenons and is now used by many high-grade pipemakers because of its flexibility, strength and ability to slide easily into a mortise rather than lock up.

When a pipe smokes poorly, says Bikacsan, most of the time the problem is in the last inch of the stem, at the lip button, and can often be diagnosed with a simple procedure. "The method I use is the same one that Lars Ivarsson and Jess Chonowitsch use," says Bikacsan. "And that's to check the pitch of the draw, the sound it makes when pulling air through it. When you draw on an empty pipe, what do you hear? If you get no sound or a very low pitch, that's what you want. If you hear anything else, like a whistling or hissing sound, there's a problem; that whistle indicates turbulence in the air flow. The way you fix that is to make the smoke channel as consistent as possible from front to back, get rid of the gap in the mortise, modify the smoke channel so it has the same circumference, or as close as possible, all the way through by ovaling it where the bit gets thinner and then slotting it at the lip button." Actually, Bikacsan reveals, that ovaling procedure where the bit flattens has to be slightly overcompensated for. His experience with custom cars taught him that where airflow is concerned, when you change the shape of the channel, a little extra cross-sectional space is necessary to maintain even flow while still changing shape. So in reality, the circumference should increase slightly when the shape flattens. "But in that last inch in the stem," says Bikacsan, "I've seen more dramatic changes occur there than anywhere else. Just a little bit of work can transform a pipe."

An Ascorti (top) with a broken shank, after being repaired with an antler extension, "bulletproof" treatment and a new stem. Below that, an unidentified pipe pre- and post-repair.

NightOwl PipeWorks provides all the usual services as well: reaming, cleaning and buffing; refinishing; topping bowls; replacing stems; tenon repair; reducing bite marks in stems; converting filter pipes to nonfilter. In addition, Bikacsan can custom convert pipes from briar to bamboo shanks, changing the entire personality of a pipe.

It was Bikacsan's enthusiasm for pipes and inclination to improve everything that propelled him into this line of work. But pipe-smoking itself did not come quickly for him. "I was a poser back in the '70s," he says. "I had all kinds of fancy pipes, but it was just to try to look cool back at the University of Tennessee. I didn't really

know how to smoke a pipe, so I eventually gave it up."

A friend finally convinced him to try again. "Al Franklin taught me what a good pipe is and how to smoke it. I met him in a pool hall in 2000. I'd come down with a bronchial infection and the doctors told me I had to give up cigarettes, so I quit." While he was recovering, he was unable to work, and he started going regularly to the neighborhood pool hall, just to get out of the house, and it was there that he met Franklin. "One day I was ready to kill for a Marlboro and was thinking I'd just have to start smoking again or go completely crazy. Well, Al was a pipe smoker, and he suggested instead of picking up the cigarettes again, I should try a middle-ground approach by smoking a pipe."

Bikacsan explained that he'd never been a real pipe smoker, that it had all been for appearances and hadn't been particularly enjoyable, but Franklin convinced him that he might appreciate pipes if he approached it the right way. "So Al hooked me up with a couple of decent pipes, some reputable seconds of some sort, and got me started on a McClelland Cavendish. He taught me how to load a pipe and tamp it, use two false lights and get it going and adjust the draw. And I thought it was great. Then he loaned me his collection of *P&T* magazines. I devoured those; I became fanatical." He was soon trying to learn everything he could about pipes, and Franklin helped him begin to understand some of the fundamental differences in engineering that can affect performance. His reading, too, made him start thinking about open airflow.

"I couldn't stop talking about it," says Bikacsan. "Al would just look at me and shake his head." An epiphany came shortly thereafter. "One day Al said to me, 'OK, you're about ready to try something,' and he handed me this stubby-looking, chubby little pipe. 'This is a Chonowitsch,' he said. 'It's time you tried a good pipe.' He filled it with McClelland 5100, which is my standard, and handed it to me." Bikacsan put flame to it, tamped and relit. "I wasn't three puffs into it," he says, "and it was like skyrockets going off in my head. I was amazed at the difference. I said, 'I didn't know a pipe could smoke like *this*.'

"I entered a whole new world, I had no idea. After I was done, I let the pipe cool, then took it apart to see what made it perform like that. I checked the bores and the

alignment, the mortise and tenon and how the lip button was done. Then I immediately trashed two of my pipes trying to copy it."

He was now on a sacred quest for improved smoking through pipe modification and knew that a reduction in turbulence was key, but it wasn't until he was able to spend some time with pipemaker Jody Davis that he was able to start integrating all the ideas and consider applying them to pipes that have already been constructed. Davis is a musician, formerly of the Newsboys, a Christian rock group, who has given up his musical career to be a pipemaker, which permits him more time with his family. He now lives in Arizona, but at that time he was a Nashville resident. "Jody came to the pipe club meeting one night," says Bikacsan, "and everyone was whispering, 'Jody Davis is here.' He has an impressive reputation. So I started talking with him about what I'd been working on, and it was no surprise to him. We talked for about three hours. There was so much for me to learn—I walked out of there just trying to absorb it all. He kindly invited me to visit his shop, and I took advantage of it. In fact, I spent two or three days a week there for the next six months." J. Davis pipes are well-known for excellence in engineering, and Bikacsan was able to learn much from Davis, who had himself been helped by J.T. Cooke, another legend in uninterrupted, consistent pipe airflow.

"It was stunning," says Bikacsan, "that Jody was so generous with his knowledge and his time, and that someone like J.T. Cooke would be so generous with Jody. That continually amazes me—I've never run into anyone in this hobby who wasn't happy to share their knowledge. When I was repairing watches, I met no one who would share any technique, but the pipemaking world is totally different. I cherish the information that has been given me."

Months of experimentation followed, until Bikacsan felt he could provide a valuable service. He had tried some pipemaking of his own, with excellent results, but was more interested in repair and improvement. He displayed some modified pipes and promoted his repair service at the Chicago pipe show in 2003 and was somewhat ignored, but a few people started to listen to his ideas. He obtained some work, and word of mouth has done much since then to expand his business, which is now self-supporting. As things now stand, there's an eight- to 12-week turnaround time, but people are willing to wait. "One thing to keep in mind," he says, "is that I am not fast. I'm slow. But I think the results are worth the wait, and evidently so do a lot of other people."

Two of Ronnie B.'s own creations, top and center, and a pipe exhibiting his bamboo shank replacement, bottom.

Bikacsan's shop is small but efficient, and he continues to add specific tools for streamlining efficiency. Still, what he does will never be quickly achieved. Tiny, time-consuming details are necessary for the improvements he offers. "I like good wood," he says. "I like a beautifully shaped pipe, but even more, I like a pipe that smokes well. And I realize I'm not a pipe collector—I'm a pipe smoker, and if I'm smoking one, I want to enjoy it to its maximum potential." ***P&T***

Ronnie Bikacsan of NightOwl PipeWorks can be contacted through his Web site, *www.nightowlpipeworks.com*, or by phone at 615.226.1756 or 615.330.0455.

Is There a Pipe Smoker in the House?

Millicent Fenwick served four terms in the U.S. House of Representatives

by Bruce Harris

Do you have an image of the average All-American pipe smoker? Perhaps you envision the portrait of a middle-aged male, living in a modest house on Main Street, USA? Or a cerebral-looking college professor with elbow patches on the sleeves of his tweed jacket? Not all pipe smokers fit these patterns. Millicent Fenwick is about as far away from the stereotypical images as you can get. Her house was the United States House of Representatives, in Washington, D.C. She never went to college. Known as the pipe-smoking grandmother from New Jersey, Mrs. Fenwick began her career as a congresswoman at age 64. She served four terms in the House before losing her bid for a senatorial seat.

Pick up almost any pipe-related book published during or after the 1970s, and rest assuredly, reference will be made to Fenwick. *The Ultimate Pipe Book* is a case in point. Noted author Richard Carleton Hacker writes, "One of the most respected women pipe smokers has been Millicent Fenwick, former Ambassador and Congresswoman ... Fenwick's pipe instantly became a 'media event' that helped make her both interesting and newsworthy. Indeed, when she was first elected to Congress, she caused quite a stir when she arrived on Capitol Hill puffing on a briar."[1] Similarly, H. Paul Jeffers, in *The Perfect Pipe*, states, "A political woman who smoked pipes openly from the 1960s through the 1980s was New Jersey's Republican congresswoman, Millicent Fenwick."[2]

Fenwick had been a heavy cigarette smoker. She began sneaking cigarettes at around age 14. "If I'd known then what you know, I never would have started. It's a terrible mistake," she said. In her younger years, she smoked Chesterfields "at the speed of light." But that changed. "Before starting to smoke a pipe, Fenwick was a serial cigarette smoker, consuming a pack a day. She often puffed on long, dainty cigarettes, using a cigarette holder and never putting the cigarette in her mouth. She switched from cigarettes to pipes after [her] doctor advised her, for health reasons, to stop smoking cigarettes. She took him literally, and the pipe became her new vice." Fenwick recalled, "I took up pipe smoking when my seventh grandchild was born, and I thought I had reached the age [56] when my conduct would not scandalize society."[3] A pipe-smoking legend was born.

What type of pipe or pipes did Fenwick smoke? "The small corncob pipe, while not always visible, was never far —usually on her desk or in her hand or purse if not in her mouth. Some quietly feared that one day ashes from her pipe would spark a fire in her bag. Also in her bag was a blend of Dutch Amphora tobacco [note—probably Amphora Brown. William Serad writes, 'This is a Burley-based tobacco, with Orientals, Kentucky and Virginia given a Dutch Cavendish process, pressed and partially rubbed out. The brown label is unfla-

Mrs. Millicent Fenwick of Bernards Township puffs thoughtfully during a meeting of a model legislative session of the New Jersey Federation of Republican Women in Trenton on Feb. 5, 1969. (AP Photo)

vored, but lightly Dutch sweet, nutty and pleasant.']. [4] While her pipe-smoking habit was well publicized, she desperately tried to keep her pipe out of the camera's way. Being photographed with the pipe would only perpetuate her bad habit and set a poor example for others. Cognizant of being caught in the public eye, she did not want children to see her pictured with a pipe or emulate her nicotine addiction."[5]

Surely, Fenwick owned more than one corncob pipe? The question was posed to Fenwick's biographer, Amy Schapiro. "She gave her driver in Italy an inlay pipe that had been hers," wrote the author. Schapiro did not stop there, however. She contacted Fenwick's daughter-in-law, who currently owns three of Fenwick's pipes. One is a sandblasted Jellings, and, according to Schapiro, "Millicent Fenwick definitely smoked this pipe regularly." Jellings Tobacconist was located in Newark, N.J. Unfortunately, it has gone the way of so many other great tobacco shops. Jellings closed its doors in late 1985. Schapiro states, "A second pipe that Millicent Fenwick smoked even more was a Bewlay from England." Bewlays are good, solid pipes. Such notable makers as Loewe and Barling made the brand. Prior to being bought out by the Imperial Tobacco Company in the 1980s, Bewlay pipes could be purchased at Bewlay pipe shops.[6] "A third pipe," according to Schapiro, "was a Kiko Tanganyika 196 with an elephant on the stem. However, it doesn't appear that this pipe was ever used."[7] This pipe may have been a gift. The Kiko pipe is a brand of the Tanganyika Meerschaum Corporation that belonged to Amboseli Pipes. Kiko means *pipe* in Swahili. Normally, these pipes have their interior bowls lined with meerschaum. A little white elephant is their symbol.[8] Schapiro speculates that the Kiko was probably given to Fenwick "during her tenure as U.S. Ambassador to the United Nations Food and Agriculture Organization based in Rome. While serving in that position she did travel to several African nations."[9] Interestingly, Fenwick's choice of pipes was consistent with her personality. Despite the fact that she was a multimillionaire, Fenwick was as well known for her parsimony as her pipe smoking. To wit, she drove a well-used Chevy. She could easily have afforded the finest pipes and tobaccos money could buy. Instead, she chose a drugstore brand of tobacco and some middle-of-the-road pipes, albeit good-quality briars.

Fenwick was not a pipe collector in the true sense of the term, but she was well aware of the hobby. She was the recipient of at least two issues of Tom Dunn's coveted *The Pipe Smokers' Ephemeris*. In December 1972, Fenwick acknowledged receipt of one such issue. "Thank you very much for your letter and for the copy of *Ephemeris*. I had no idea that pipe smokers were such a closely knit, letter-writing group! I very much enjoyed the whole approach of your Journal, and I was happy to receive it but I am afraid that my work leaves me little time for relaxed reading. Many thanks again for your letter and all good wishes. Yours sincerely, [signed] Millicent Fenwick." She wrote again 12 years later in February 1984 after receiving another copy of the *Ephemeris*. Fenwick thanked Tom Dunn for her complimentary copy. "Dear Mr. Dunn—Thank you very much for sending me the copy of *The Pipe Smokers' Ephemeris*. I have smoked a pipe for 20 years, but I had no idea there was so much to it! It was really most kind of you—many thanks again and all good wishes—Sincerely, [signed] Millicent Fenwick."[10]

In the foreword to Schapiro's illuminating biography, *Millicent Fenwick Her Way*, former New Jersey governor Thomas H. Kean wrote, "She was smart politically and not above a trick or two to achieve her ends. Once, when we were debating, she finished her comments and sat down. I rose to reply. About three minutes in, I had the sense nobody in the audience was paying attention. I looked over at Millicent. She had taken out her pipe and was slowly filling it with tobacco. The entire audience was watching, waiting to see if she was actually going to light it. They weren't paying attention to anything I was saying. Millicent won that debate." Unfortunately, Kean does not mention if the pipe was either the aforementioned Jellings or the Bewlay.

Fenwick passed away at age 82 in 1992. That day, the world lost so much more than a pipe-smoking congresswoman. From her days working at *Vogue* magazine to her stint in the United States House of Representatives, Fenwick was an honest, hard-working, compassionate human being. She was a workaholic, often spending 80-90 hours per week in her office. She was a voice for migrant workers, minorities, children and women's rights. No one better defined the label of dedicated public servant.

Five years after her death, Fenwick was honored in her hometown of Bernardsville, N.J., with the unveiling of a bronze statue in her likeness. Accompanying the statue is a plaque. It reads, in part, "Mrs. Fenwick worked all her life for the promotion of civil rights, consumer interests, prison reform and ecological conservation ... Mrs. Fenwick lived her life with courage and conviction. She said she wanted to be remembered as one who was useful." Today, the statue continues to stand nobly in the center of town. And, if you look closely, you will see the outline of one of her pipes in the left-hand pocket of her jacket! ***P&T***

Endnotes

[1] Richard Carleton Hacker, *The Ultimate Pipe Book*, Autumngold Publishing, Beverly Hills, Calif., 1989.

[2] H. Paul Jeffers, *The Perfect Pipe*, Buford Books, Short Hills, N.J., 1998.

[3] Amy Schapiro, *Millicent Fenwick Her Way*, Rutgers University Press, New Brunswick, N.J., 2003.

[4] William Serad, "Trial By Fire," *Pipes & Tobaccos*, Vol. 4, No. 3, Fall 1999, pg. 50.

[5] Amy Schapiro, pg. 148.

[6] José Manuel Lopes, *Cachimbos, Quimera*, 2004, pg. 59.

[7] Amy Schapiro, Personal communication, June 16, 2005.

[8] José Manuel Lopes, pg. 148.

[9] Amy Schapiro, Personal communication, June 23, 2005.

[10] Courtesy Tom Dunn, *The Pipe Smokers' Ephemeris*, College Point, N.Y.

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Pipe Trivia Answers

1. C Poul Rasmussen
2. D None of the above
3. D 1951
4. A Eric Nording
5. D All of the above
6. A Own Design
7. C Emerald-Garnet-Sapphire-Ruby-Diamond
8. B Occhio
9. C Hans Becker
10. A Bo Nordh
11. B Large fat bent billiard
12. A Poul Rasmussen
13. B Preben Holm
14. D 1 dot
15. B Long Long Flat
16. C Pedigree
17. D Tom Eltang
18. D Charatan
19. B Poul Hansen
20. A Dovercourt
21. C Luigi Radice
22. B Sixten Ivarsson
23. C Upshall and Charatan
24. D Jack Weinberger
25. B Royal Coronation
26. A Rich Lewis
27. C Bent with diamond shank
28. B 1947
29. A Mike Butera
30. C Mountain Blue Latakia
31. D Bruto Sordini
32. B English mixture
33. C Jacono
34. D grade or size of the pipe
35. D Malawi
36. B Rainer Barbi
37. B 1981
38. D Shekk-el-Bint
39. C Barry Jones
40. D Piedmont
41. A Algeria
42. C Long Canadian
43. B 1987
44. B Trademark Fiammata
45. B Nobel Prize
46. C Louisiana
47. B Their famous grade of "flame grain" was dropped in 1956.
48. D Marco Biagini
49. B Highland Targe
50. D Peter Matzhold

SCORING GUIDE

0 to 5 Correct = As long as you enjoy your pipe who cares!
6 to 15 Correct = A little knowledge is a dangerous thing!
16 to 25 Correct = Keep reading *P&T!*
26 to 35 Correct = Pipe lover indeed!
36 to 40 Correct = Bona fide pipe collector!
41 to 45 Correct = Esteemed pipe collector!
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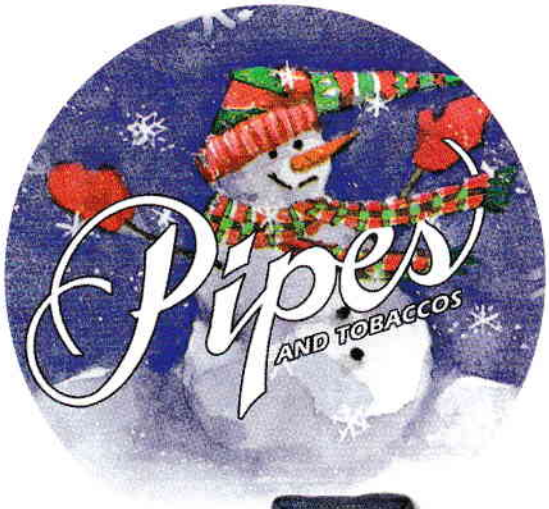

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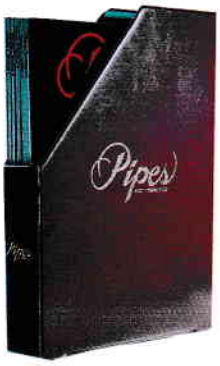

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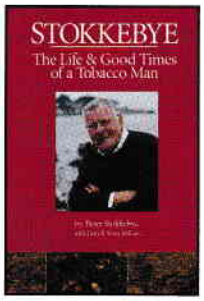

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Savinelli Collection Pipe

The 2005 edition of Savinelli's limited-edition Collection series pipe is now available. This year's unique model has a smooth top with a matching smooth briar spool at the end of the shank. The mouthpiece is made from nonoxidizing acrylic, and the year plate is recessed into the shank.

Savinelli pipes are available at fine retailers nationwide. To locate your nearest Savinelli dealer, contact Savinelli at 1002 Morrisville Parkway, P.O. Box 526, Morrisville, NC 27560; phone: 919.481.0511; fax: 919.481.1948; e-mail: *savinelli@mindspring.com*; Web site: *www.savinelliusa.com*.

Dutch Clay Pipes Book

Merken en merkenrecht van de pijpenmakers in Gouda (*Marks and Ordinances of the Gouda Pipemakers' Guild*) by D.H. Duco is a Dutch-language treasure trove of information about the clay pipes produced in Gouda, The Netherlands. Although the book is printed in Dutch, it contains more than 70 pages of pipemaker marks and corresponding dates to help clay pipe collectors and historians discover the provenance of their pipes.

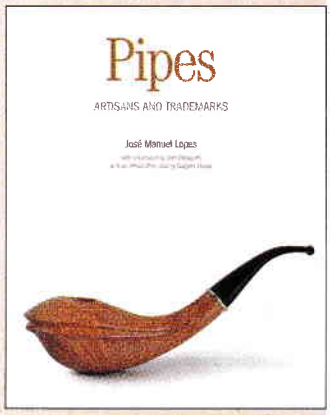
Merken en merkenrecht van de pijpenmakers in Gouda may be ordered from Pijpenkabinet, the museum with the Dutch national pipe collection, at *www.pijpenkabinet.nl*.

New tobaccos from Cornell & Diehl

Cornell & Diehl has recently released two new blends, just in time for the holiday season. Adagio features cubed Burley, Latakia, Virginia flake, Perique and Turkish tobaccos. Evening Rise is a Burley-based blend that also includes Latakia, Turkish and a dash of Virginias.

Cornell & Diehl tobaccos are available at tobacco shops nationwide. To find your nearest Cornell & Diehl dealer, contact the company at 800.433.0080; Web site: *www.cornellanddiehl.com*.

Pipes: Artisans and Trademarks



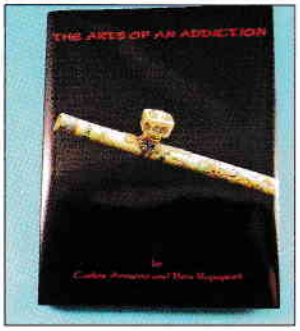
Originally printed in Portuguese, an English version of *Cachimbos*, titled *Pipes: Artisans and Trademarks*, is now available.

Written by José Manuel Lopes, *Pipes* is considered one of the most authoritative and detailed sources of pipe information. The English-language version includes a forward by Ben Rapaport and introductory text by Greg Pease. It also features information on 50 more pipe brands and pipemakers than the original book.

For more information, contact Monjure International at 204 Shadowlawn Dr., Jamestown, NC 27282; phone: 336.889.2390; fax: 336.889.9437; e-mail: *pipadolce@aol.com*; Web site: *www.monjureinternational.com*.

The Arts of an Addiction

Containing more than 275 images of opium pipes and other paraphernalia, *The Arts of an Addiction: Qing Dynasty Opium Pipes and Accessories* is a book by Carlos Armero and Ben Rapaport. Exhaustively researched by two avid collectors, this illustrated historical retrospective of the accoutrements that were once used in the ritual of smoking opium in the mid-18th to early 19th century contains fascinating information about a habit that's best forgotten.



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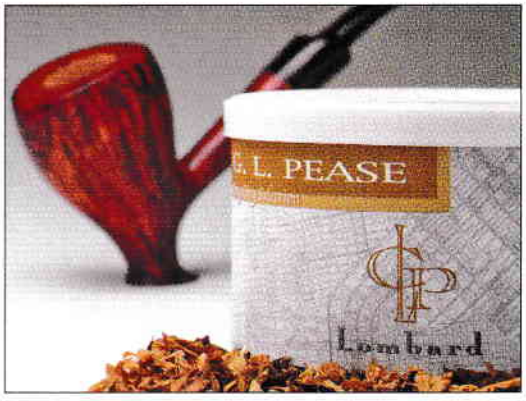

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Naming his pipes Gabrieli for his son Gabriel, Dan Chlebove has been carving pipes since 1999. Using only the finest Mediterranean Plateau briar, Chlebove meticulously crafts his pipes and hand-cuts each Ebonite or Cumberland stem. Every Gabrieli pipe is fitted with a delrin tenon.

To order a Gabrieli pipe, contact Dan Chlebove at 1585 Valley Rd. Bethlehem, PA 18018; phone: 610.866.5519; e-mail: *dnmkove@enter.net*.

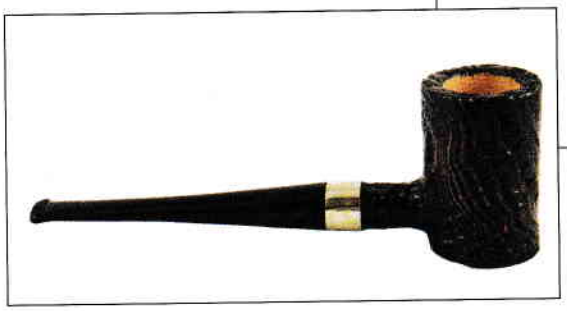
L'Anatra Pipes

L'Anatra pipes are available at tobacconists across the country. To locate the shop nearest you that sells L'Anatra pipes, contact Cristom Imports & Exports at 5488 Jet Port Industrial Blvd., Tampa, FL 33634; phone: 800.886.7252; fax: 813.269.0921; e-mail: *Cristomimport@aol.com*; Web site: *www.cristom.com*.

Blackwell Pipes

Pipemaker Robert Blackwell has been making pipes and doing pipe repair for more than 30 years. Blackwell ages his briar for at least five years before carving it into pipes. Blackwell makes classic shapes and freehands, and he specializes in custom orders, making one-of-a-kind pipes that meet his customers' demands.

Blackwell's pipes can be seen at the Leaf and Ale tobacco shop Web site at *www.leafandale.com*, or he can be contacted by e-mail at *r.blackwell@comcast.net*.



Pipes by Bob Hayes

Bob Hayes has been making pipes as a hobby for several years and has now begun to make enough of them to offer for sale at reasonable prices.

Hayes has received the advice and assistance from some of the world's best pipemakers, and he obtains his briar from a well-known Danish pipemaker. Hayes' pipes combine meticulous engineering with robust creativity.

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I want to pay homage to all of the innocent victims of the tragedy that hit New Orleans with this unique pipe.

It is inspired by the saxophone, so prevalent in your wonderful city's music. Castello Pipes crafts pipes with the same passions that you offer hospitality to others and create your music! Our pipes are the music that we create.

Only a few days before the terrible hurricane that devastated your city, I enjoyed the spontaneous, joyous, genuineness of your music and hospitality, and it deeply touched me. If this small gesture will be able to give only a smile in such pain, I'll feel to have returned the warm hospitality that New Orleans offered me.

This pipe will be auctioned to gather funds to be donated to the relief efforts of the American Red Cross and/or the Salvation Army.

Sincerely,

CASTELLO

Castello Saxophone New Orleans Pipe

At the Richmond Pipe Show this year, hosted by the Conclave of Richmond Pipe Smokers, this unusual pipe went on auction to benefit the Red Cross and the beleaguered survivors of Hurricane Katrina. *Pipes and tobaccos* magazine was there and had the good fortune to win the auction and add the pipe to its museum. It is a very large pipe, measuring 14 inches tall, with a bowl 4.5 inches high.

This is not the first time that Castello has donated one-of-a-kind creations for charitable purposes. Readers may remember the Castello Twin Towers pipe, also part of the museum, which appeared in these pages in the Winter 2002 issue. The Castello Pipe Company designed, carved and donated that pipe to aid victims of September 11. We applaud the generosity and compassion of Castello. We also hope that no more disaster pipes become necessary.

With the saxophone pipe is a letter from Franco Coppo of Castello, which we reproduce here.

TRIAL BY FIRE

by Tad Gage

Included here are tobaccos available in the U.S. from Planta Tabak, a tobacco company covered in our last issue. Several of Planta's blends have been reviewed in previous issues, and this batch rounds out the full U.S. line. Readers will note that Tad Gage is on his own in this issue. William Serad has elected to take a break from the column due to a heavy workload at his real job. At this point he is not sure he will be returning, but we do intend to return to a two-man review format in the next issue.

Karl Erik No. 20

Those of you who've read my previous reviews know that I'm not particularly enamored of how Danish blenders handle English-style blends. Well, folks, never say never because this blend is different and delightful. No. 20 combines lovely, chunky slices of toasted Cavendish, a moderate proportion of Latakia and ribbons of dark, aged Virginia tobaccos and bright flue-cured Virginia leaf. Ranging from lemony gold to black, the visual interest in the tin is significant, and the aroma is intriguing.

The mixture packs well and lights quickly, but the first few puffs deliver a head-thumping sharpness. Unless you need a rapid clearing of your sinuses, I'd suggest a quick charring light, followed by a relight and very easy puffing to get the tobacco burning. I'm not sure what causes this initial sharpness, but I speculate it's probably the flue-cured Virginias.

But get past this initial experience and the tobacco quickly settles into a smooth and mellow smoke. Puffing slowly, I enjoyed a complex and pleasing blend of flavor. Visually, the Latakia seems to be present in very small amounts, but its flavor is very pronounced. The black Cavendish adds an interesting overtone, and some very fine Virginia tobaccos tie the blend together. This mixture has a real flair and is certainly a sweet and smooth variation that should appeal to even diehard lovers of classic English blends. This mixture smokes cleanly to the end. A very mild room aroma makes this an excellent choice for English blend lovers when they don't want to overpower companions with the usual pungency of blends containing Latakia.

Karl Erik No. 18

This is a good-looking shag cut of mostly Virginia tobaccos with a respectable dose of lightly toasted Cavendish, flavored with rum. Visually, the medium brown and tan blend clued me in that this would be an evenly flavored smoke without many highs or lows. Indeed, the smoking bore that out. Like many rum-infused Virginia blends, little of the mellowness of the rum came through in the smoking, but plenty of the raw-sugar sharpness of both the Virginia tobaccos and rum was prevalent. Although the tobacco smoked evenly and dryly, there was an edge of bitterness throughout. I must remind you that I am simply not a fan of light Cavendish blends. Stepping outside my personal preferences, this mixture can go toe-to-toe with the best light Cavendish blends I've ever smoked.

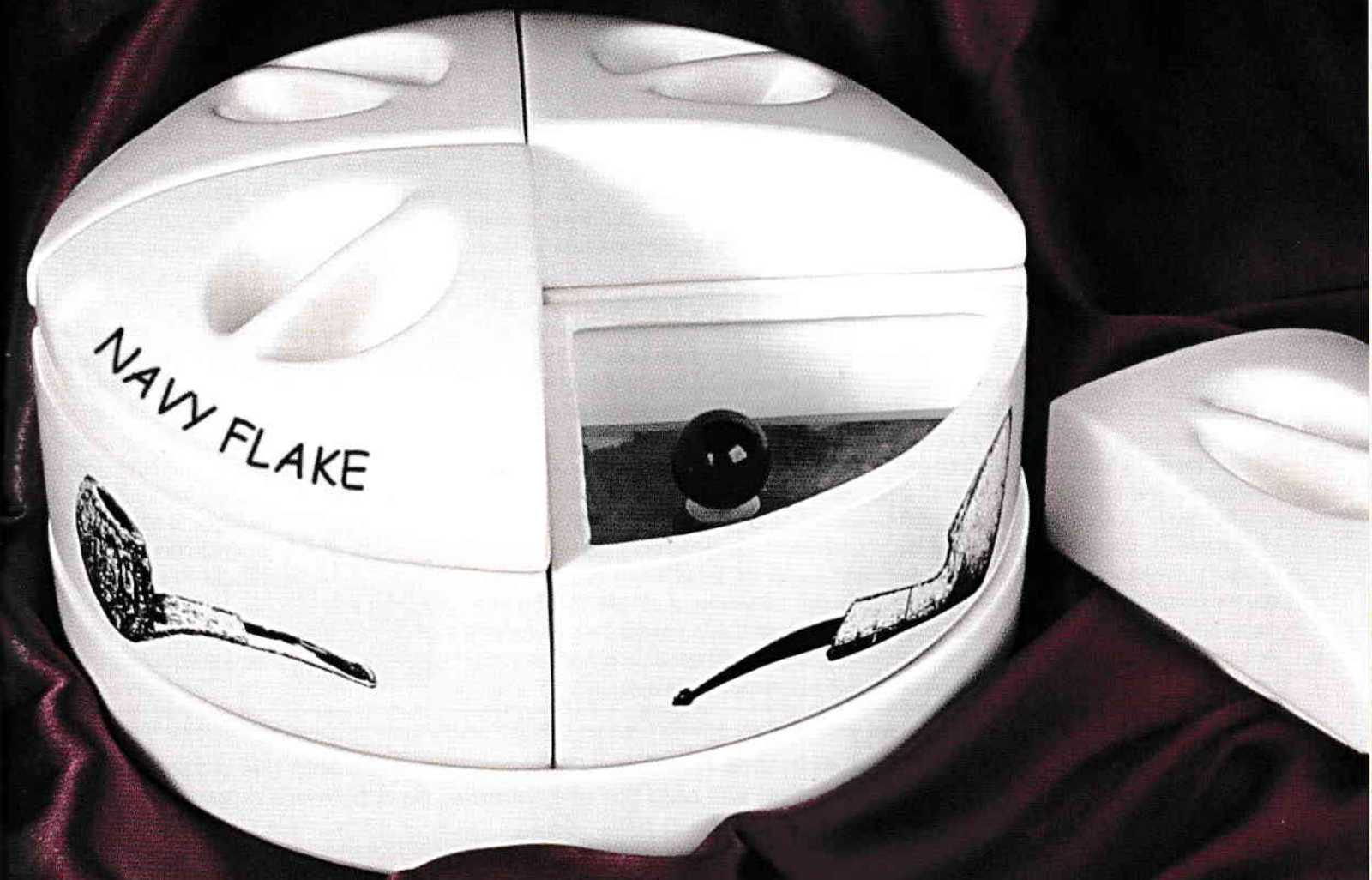
Holger Danske Mango and Vanilla

Everybody knows that dessert-flavored fruity tobaccos are often the laughingstock of "serious" pipe tobacco aficionados, more often than not because the flavor is phony, delivered in a soup of glycerin-coated inferior tobaccos. Hold onto your horses, people, because this is a dessert tobacco that delivers on all fronts. The medium-cut Virginia tobaccos range from bright yellow to deep tan, and the aroma in the tin smells like a pastry shop. When it comes to packing your pipe and lighting the tobacco, most aromatic tobaccos take a sharp departure from the tin aroma, degrading into something that smokes sharp and bitter with a taste that in no way resembles the aroma.

Holger Danske's blend actually delivers every bit of mango and vanilla flavor that the aroma promises. The fine Virginia tobaccos used in this blend obviously contribute to a quality smoke, supporting the flavoring with their own sweetness.

The taste is sweet and natural without the bitterness I usually associate with a cased or sauced tobacco. The tobacco stayed lit and smoked dry until the end, when it tended to get a bit juicy and tart. It would be wise to abandon this smoke with about a quarter-inch remaining in the bowl, as the finale will ruin what is otherwise a delightful experience. Is a pastry-flavored smoke for everyone? No, but it is a fabulous change of pace that truly lives up to the best concept of flavored aromatic pipe tobacco. If you love sweets, this is a great low-calorie alternative to that fattening slice of cake or pie. ▶

The Cunningham Tobacco Jar



The CUNNINGHAM TOBACCO JAR is the only container of its kind - explicitly designed to hold and keep fresh four different blends of pipe tobacco in a central location. Each quadrant holds between two and three ounces of ribbon-cut tobacco (more if flake or plug), and there is a specific area on each quadrant lid to record the blend held within.

Suggested retail $195

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Holger Danske Mild Orange

I love oranges, but maybe there are just too many orange products out there—window spray, toothpaste, hand cleaners, car fresheners, mouthwash and more. So I was pleased that the aroma of this light- and medium-brown shag-cut Virginia blend wasn't overpoweringly orange. A tobacco smelling of hand cleaner would, frankly, scare me.

Like the other Holger Danske blends, the moisture content of the tobacco was just about perfect, promising easy burning and a cool smoke. The large, leathery bits of Virginia leaf added an intriguing appearance in the tin but didn't contribute much to any complexity in smoking.

The mixture lit easily and burned well. Unlike the dominating fruit flavor of the Holger Mango and Vanilla mix, the orange flavor in this blend was no more than a whisper. The quality base tobaccos were evident, but taste-wise, the mixture just never got off the ground. It was pleasant but unmemorable for either the tobaccos or the flavoring.

Holger Danske Daily Mixture

This blend allows the fine aged Virginias used in this line to come through. It's obvious that the ready-rubbed flake comes from well-aged, pressed slices, matured under pressure, and finally broken into ribbons that need no further rubbing. This is a soothing, classic mix of Virginia tobaccos with a good dose of Burley, which lends a certain dryness to the mixture.

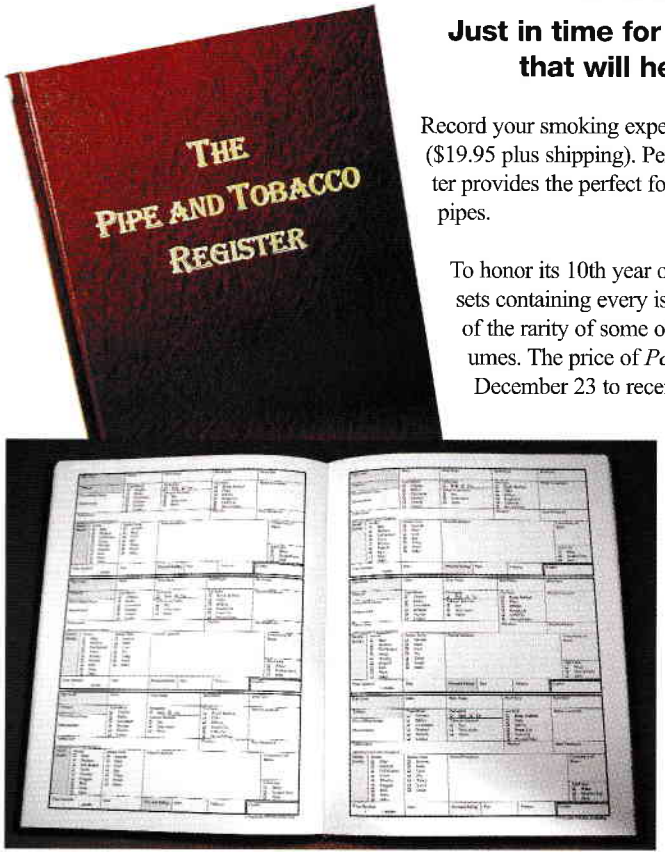
It lights well, with great smoke volume, and burns clean. Compared with traditional "all-day" blends, this ranks up there with the best. Inoffensive and smooth, it could easily be smoked all day, but who these days is able (or would want) to smoke 10 or 12 bowls of tobacco a day? Given the opportunity most of us have to enjoy only a couple of bowls a day at best, Daily Mixture just wasn't special enough to warrant a place in a regular rotation.

Holger Danske Black & Bourbon

This medium shag mixture of black Cavendish flecked with lighter ribbons of Virginia tobacco is attractive in the tin. To the touch, however, it is very gummy. Not even two weeks of drying in the open tin reduced its moist, gooey quality. The blend delivers a very acrid jolt when lit but does settle down with careful puffing. In my experience, almost all aromatics flavored with alcohol deliver very little taste of the spirit. Perhaps the combustion simply burns it away. In this blend, the bourbon taste doesn't come through in the smoke but does add a bit of sugary hotness and a touch of bitterness.

Holger Danske Royal Navy Flake

These good-looking dappled slices show off well-aged tobaccos and obvious care in processing. They are a bit too

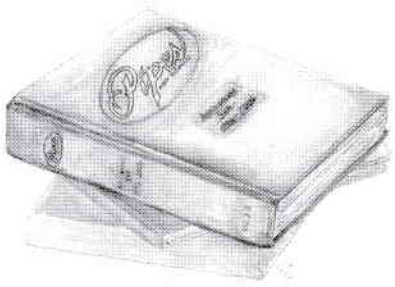


Just in time for winter, *Pipes and tobaccos* offers two publications that will help the cool weather pass by more enjoyably.

Record your smoking experiences in your own *The Pipe and Tobacco Register* ($19.95 plus shipping). Perfect for long-time pipe enthusiasts or beginners, The Pipe and Tobacco Register provides the perfect format for you to document the tobaccos that smoke best with your favorite pipes.

To honor its 10th year of publication, *Pipes and tobaccos* has commissioned hard cover leather bound sets containing every issue of the past 10 years, including those issues that are out of print. Because of the rarity of some of these issues, this is a limited edition of only 18 sets, each containing five volumes. The price of *P&T*'s 10 year anniversary bound set is $585 plus shipping, but order before December 23 to receive a special rate of $500. Delivery is scheduled for January 2006.

Both *The Pipe and Tobacco Register* and the *Pipes and tobaccos* 10 year anniversary bound set are available by contacting *P&T* at 5808 Faringdon Place, Suite 200, Raleigh, NC 27609; phone: 919.872.5040; fax: 919.876.6531; e-mail: *melissa@pt-magazine.com*; Web site: *www.pt-magazine.com*.



moist to pack into your bowl with just a light breaking, and really need to be fully rubbed out to burn properly and share all of their flavor. Although the slices burn well right from the tin, I found that the blend smoked cooler and easier when I allowed the flakes to sit in the tin and dry for a few days.

If you apply the strict definition of navy flake as being a rum-infused tobacco, this is not. It's flavored with a fruit essence, and while I could detect the saucing, I couldn't identify any particular fruit flavor. Throughout the smoke, the casing is blissfully minimal, allowing some very nice Virginia tobacco flavor to shine through. Flavor variations caused by the combination of bright flue-cured Virginias mixing with the more subdued character of the dark, aged Virginias made for a complex and interesting smoking experience. This navy flake is a flavorful choice for those who like good Virginia tobaccos with a light aromatic infusion. I believe it would probably cellar well, acquiring additional richness and sweetness from natural sugars.

Danish Black Vanilla

My memory may not be the greatest. Either my hard drive is too small or I'm adding too many files as I get older. Be that as it may, I don't recall having smoked black Cavendish that has been pressed and sliced. The appearance is a primarily dark slice with flecks of Burley, looking nothing like any Cavendish mixture I've ever seen. In the tin, the aroma of vanilla flavoring is distinct, as is the toasted Cavendish.

The slices rub out easily. The moisture content is perfect, without any gumminess. It does not smoke particularly well when rubbed out lightly into broken flakes and really needs a thorough rubbing for optimal packing and burning. The vanilla casing provides minimal flavor in smoking. The smoke volume is hearty, and it burns cleanly to the end of every bowl. The Burley provides just the right amount of dryness and tang and also contributes to smooth flavor and even burn. This tobacco is a stellar example of what a first-class black Cavendish tobacco should taste like.

McLintock Black Cherry

I'm convinced that cherry flavor and tobacco simply weren't made to go together. The tin aroma had me thinking of a sweater-wearing Scandinavian fisherman, with "Borkum Riff, Borkum Riff" running through my head. The tobacco is an interesting shag-cut visual mix of Virginias, perhaps some Burley, and definitely black Cavendish. It was very moist and an absolute bear to light and keep lit. The room aroma was definitely cherry. I believe the base tobaccos were good, but try as I might, the high moisture content of the aromatic sauce made it impossible for me to keep a bowl lit long enough to judge the mixture's character. I left it open for two weeks and it didn't dry out appreciably. When I was able to get a few puffs in, the mixture burned a bit easier, but there was little fruit or Cavendish flavor. ***P&T***

"We'll catch this guy ... if nothing else, his smelly pipe will give him away!"

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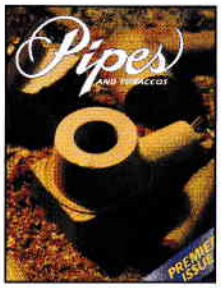

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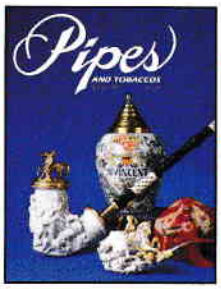

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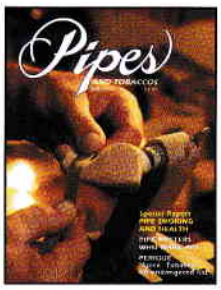

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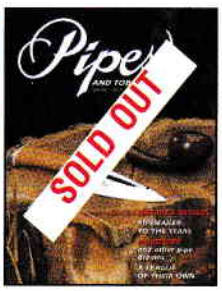

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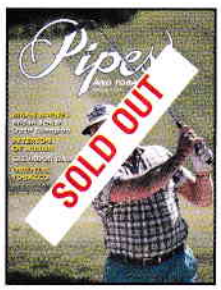

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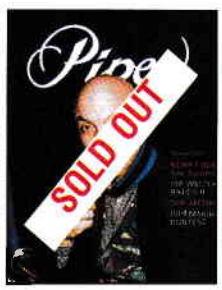

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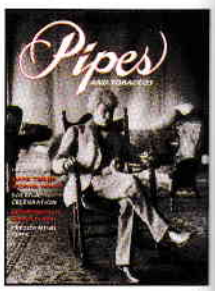

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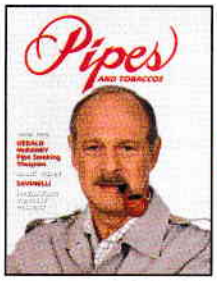

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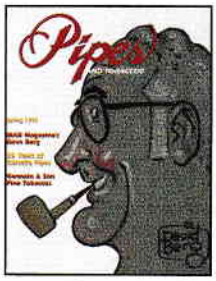

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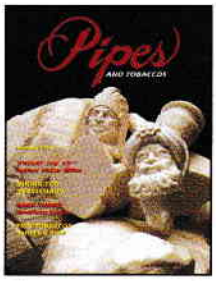

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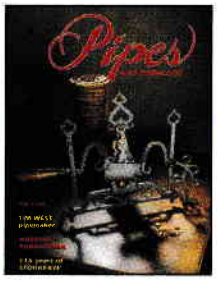

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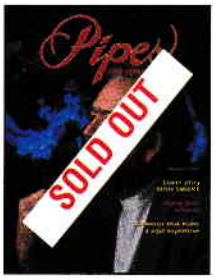

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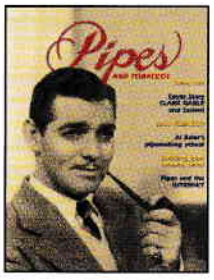

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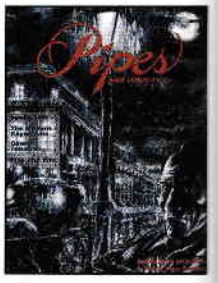

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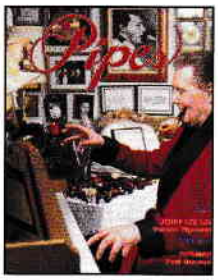

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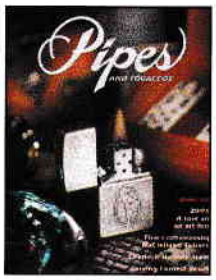

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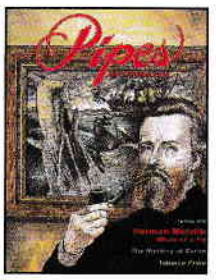

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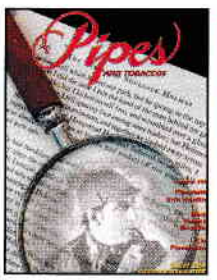

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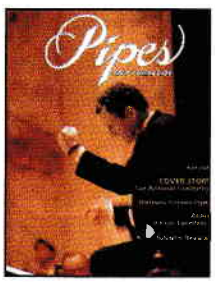

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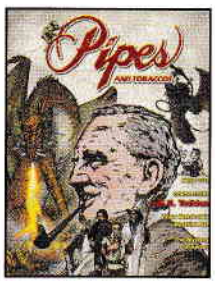

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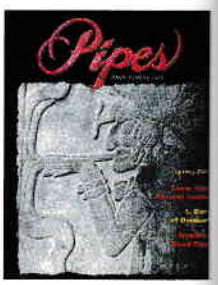

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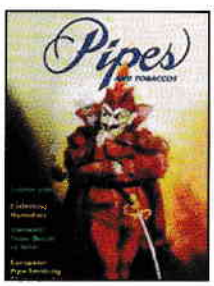

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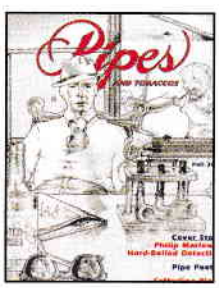

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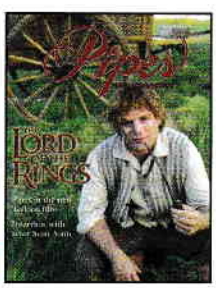

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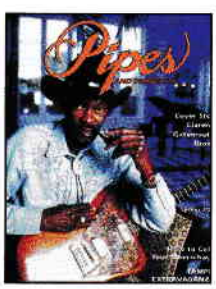

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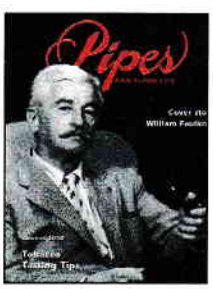

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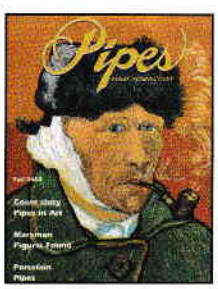

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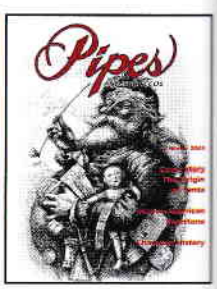
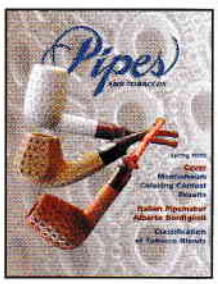
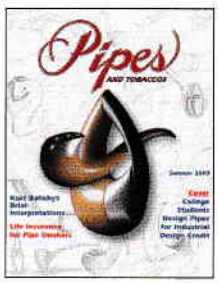


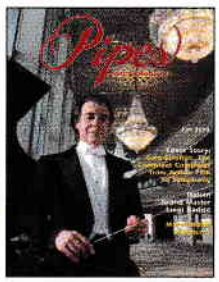
Vol. 7, Issue 4 (Win. 03)



Vol. 8, Issue 1 (Spring 03)

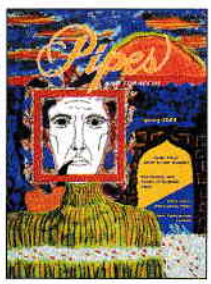


Vol. 8, Issue 2 (Sum. 03)

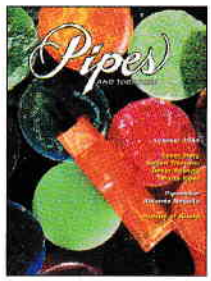


Vol. 8, Issue 3 (Fall 03)

Vol. 8, Issue 4 (Win. 04)



Vol. 9, Issue 1 (Spr. 04)



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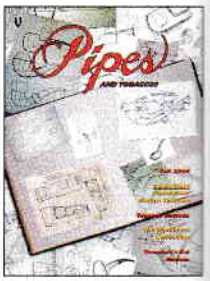

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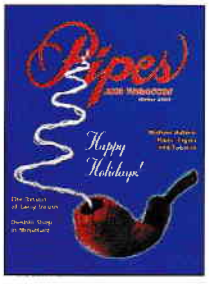
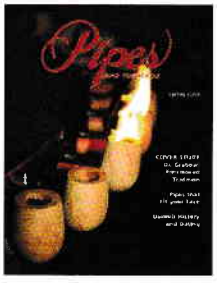
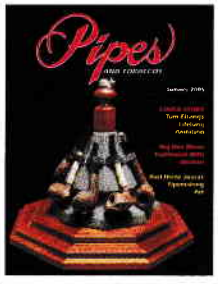


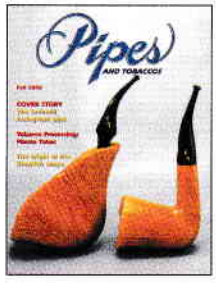
Vol. 9, Issue 4 (Win. 05)



Vol. 10, Issue 1 (Spring 05)



Vol. 10, Issue 2 (Summer 05)



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PIPE EVENTS

Gateway Area Pipe Show
The St. Louis Pipe Club will present the 18th Annual Gateway Area Pipe Show on Feb. 11, 2006, from 9 a.m. to 5 p.m. at the Hilton St. Louis Airport, 10330 Natural Bridge Rd., St. Louis, MO 63134. Call the hotel at 800.445.8667 and mention the show for special room rates. There will be an open house on Friday, Feb. 10. For more information, contact Jay Milton at 618.288.2090 or Bob Callaway at 636.946.8555.

New York Pipe Show
The First Annual Pipe Spectacular will be held on Saturday, Dec. 3, from 10 a.m. to 7 p.m. The Ramada Hotel Newark International Airport will host each event. Special room rates are available by contacting Ramada at 800.223.8285.

Triangle Area Pipe & Cigar Expo
The Triangle Area Pipe Smokers will host the Ninth Annual Triangle Area Pipe & Cigar Expo on Saturday, April 22, 2006, from 9 a.m. to 4:30 p.m. at the State Fairgrounds in the Holshouser Building in Raleigh, N.C. Rooms are available at the nearby Ramada Inn, 919.832.4100. For more information, contact Stan Sokolove at 919.848.0685; *pipechief@msn.com.*

PIPE CLUBS

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Saturday of every month at 2 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Ga., on the corner of Briarcliff and LaVista roads. Contact Joyce White at 404.329.0088 or e-mail Ricks Carson *atrcarson@paceacademy.org* or John Offerdahl at *jkofferdahl@charter.net.*

Austin Pipe Enthusiast Society (APES)
Second Tuesday of the month at 6 p.m. in the Havana Lounge at Heroes and Legacies, 10000 Research Blvd., Ste. 214, Austin, Texas. Contact Jerry Franks at 512.626.9233 or *jqfranks@hotmail.com.*

Briars Club
Second Thursday of the month at 6 p.m. Location is subject to change. For meeting or club information, contact Howard Gutenstein at 845.433.3598 or *briarsclub2001@yahoo.com.*

Briars Club of Rome
Meets every Wednesday. All members receive 25 percent off all pipe accessories and tobaccos at Old Havana Cigar Co. in Rome, Ga. Contact Steven McDowell Jr. at 706.295.0546 or *oldhavana@bellsouth.net.*

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Fla. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net.*

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans at *raevans@outdrs.net* or Brian Siravo at *CAPSpipeshow@aol.com.*

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Fla., from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200 or *orlandopipe@yahoo.com.*

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Okla. Contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com.*

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Johnny Dee's Lounge, 1705 Amuskai Rd., Baltimore, MD 21234. Call Bill Maitz, 410.825.8940.

Chicagoland Pipe Collectors Club (CPCC)
Every month on a Saturday night, except in May, July and December, at the Secret Garden Restaurant, 1612 Rand Road, Arlington Heights, Ill., 847.670.5502. Visit the Web site at *www.chicagopipeshow.com*, or contact Mike Reschke at 630.889.0453 or *mwreschke@ameritech.net.*

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Engine 46 Steak House, 10 Reed St., Philadelphia, Pa. Contact Bob Page at 215.732.7235; 215.567.2972; or *rpage@classicalguitarstore.com.*

Conclave of Richmond Pipe Smokers (CORPS)
Third Tuesday of the month at various Richmond, Virginia-area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org.*

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Connecticut Area Pipe Society (CTAPS)
New club seeking members. Contact Rick Olszewski at CT Area Pipe Society, 84 D'Amato Lane, Bristol, CT 06010; phone: 860.983.3018; Web site: *www.ctaps.org*; or e-mail: *membership@ctaps.org.*

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Monday of the month at 7:30 p.m. at various locations in the Dallas/Fort Worth area. For more information, contact Ed Price at *edwardprice3@verizon.net*, or visit the club's chat room at *www.groups.yahoo.com/group/DFWPipesmokers.*

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net.*

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minn. Contact Tony Espeseth at 715.595.4666 or check out the club's Web site at *www.greatnorthernpipeclub.org.*

Greater Columbus Pipe and Ale (GCPA)
The GCPA is a new pipe club in the Columbus, Ohio, area. Contact the GCPA at 168 Boyd Drive, Columbus, HOhio 43085; e-mail: *GCPAinfo@lycos.com.*

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kan., at 8 p.m. Call Mike Sull at 913.362.7864 or e-mail the club at *www.GKCPipeClub.com.*

Harbor Pipe and Cigar Club
Every Wednesday night at 7 p.m. at Captain Hunt Tobacconist in San Diego, Calif. Contact either Neil Hunt or Courtney Hunt at 619.232.2938; e-mail *huntobacco@yahoo.com.*

Honorable Society of Pipe Smokers
Second Wednesday of the month at 7 p.m. at Mike's Place in the Warwick Village Shopping Center in Newport News, Va. Contact Tom Clason at 757.867.9040; Dwight Davis at 757.588.7680 or Rick Patton at *pttnrchrd@aol.com.*

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at various locations in the Hudson Valley. Contact Rob Denholtz at 845.462.2495; or *den@ulster.net.*

Israel Pipe Club
Second Wednesday of the month at 6 p.m. on the second floor of the Yotveta restaurant in the Azrieli mall in Tel Aviv. Contact Mark Kotliar at 972.544.212907 or visit the Web site at *www.pipeclub.org.il.*

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229 or *iapsc.net/html/kps1.html.*

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Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxpipesmokers.org*; or Randy Pedigo at 865.637.7565 or *repedigo@bellsouth.net.*

Memphis Area Puffers Society (MAPS)
Third Tuesday of the month at 7 p.m., upstairs at the Sports Pub, 5012 Park Ave (Park & Mendanhall), Memphis, Tenn. Contact Bob at *info@pipeclub.org*; Web site: *www.pipeclub.org.*

Milwaukee Area Pipe Society
Meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wis. Inquiries can be directed to *info@milwaukeeareapipesociety.com*, or visit the Web site at *www.milwaukeeareapipesociety.com.*

Mt. Town Society of Kapnismologists
First and third Thursday of every month at 8 p.m. at Smokers Club, 100 S. Mission St., Ste. C, Mt. Pleasant, MI 48858. Contact Dave at 989.775.8536 or *mandogart@hotmail.com.*

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tenn. Contact Chuck Horvath at 615.790.9582 or *chuck.horvath@us.army.mil.*

New York Pipe Club
First and third Tuesdays of the month. For times and locations, visit the club's Web site at *www.newyorkpipeclub.com.*

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk.*

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Ga. Contact Clark Smith at 770.539.9006 or *wcsmith1@bellsouth.net.*

North Oakland Tobacco and Pipe Club (NOTPC)
First Thursday of the month at 7 p.m. at The Commonwealth Club, 30088 Dequindre Road, Warren, MI 48092. Contact Terry McGinty at 248.471.0195 or *tmcginty@ameritech.net.*

Northeast Arkansas Pipe Puffers
Second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Ark. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at tjerabek@frontiernet.net.

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops in Tucson, Ariz. Check the schedule on the club Web site, *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317 or *Tompkins_jl@cox.net.*

Ottawa Pipe Club
Meets once a month with varying days and locations. Visit the club's Web site at *www.groups.yahoo.com/group/ottawapipe* for details or contact Mathew Nepssy at *mathew_nepssy@hotmail.com* for more info.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France; *alainletulier@compuserve.com.*

Pipe Club of Norfolk (U.K.)
Meets at the Rosary Tavern, Rosary Road, Thorpe Hamlet, Norwich, on the third Wednesday of each month at 7:30 p.m. Visit the Web site at *www.pipeclubofnorfolk.co.uk.*

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ ms29.hinet.net.*

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pa., from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net.*

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, Calif., at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet.*

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Thursday of the month from 7 to 9 p.m. at the Rainier Club, 820 Fourth Avenue, Seattle WA 98104. Contact Matt Guss at 253.627.4268 or *matt@reallysmart.com*; Al Ford at *alferd.ford@verizon.net*; or visit the Web site at *www.seattlepipeclub.org.*

Shanghai Pipe Club
Meets every other Saturday afternoon from 2 to 6 p.m. at 498-43 North Wulumuqi Road, Shanghai. Visit the club's Web site at *www.shanghaipipeclub.com* or contact Echo Hui at *echo_hui@yahoo.com.*

Sherlock Holmes Pipe Club of Boston
First Tuesday of the month in Stoughton, Mass. Contact Nelson Pidgeon at *shpcboston@yahoo.com* or Don Powers at 781.449.0380; or visit the club Web site at *www.shpcboston.org.*

Singapore Pipe Club
Meets on Sundays at Starbucks, Liat Towers, Orchard Road, only when Dr. Loh is in town. E-mail *mickeyloh@gmail.com* for details.

Smokers on the Square
Meets the first Thursday of every month at 8 p.m. at Marietta Cigar Co. at 16 Atlanta Street, Marietta, GA 30060; and the third Wednesday of every month at MacCracken's Pub across the street from Marietta Cigar Co. at 7 p.m. Contact Matt Steffney at 770.314.3204 or *tendjekan@yahoo.com.*

Spa City Pipe Dreamers
First Saturday of every month at 10:30 a.m. at Central Ave. Cigar World. Contact David Zembo at 338 Quail Creek Road, Hot Springs, AR 71901; phone: 501.624.6340; e-mail: *dandpzembo@cablelynx.com.*

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Va. Contact Steve Morrisette at 757.288.8849 or *e-celt@yahoo.com.*

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Mo. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440.

Triangle Area Pipe Smokers (TAPS)
Second Tuesday of each month at 6:30 p.m. at Duffy's Restaurant & Tavern, 8021 Falls of Neuse Road, Raleigh, N.C. Contact Jim Carrino at 919.848.0685, Stan Sokolove at *pipechief@msn.com*, or visit the Web site at *www.ncneighbors.com/1416.*

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Dennis Nichols at 260.744.4797.

Twin Ports Pipe Club
First and third Wednesdays at 8 p.m., at 1828 London Road, Duluth, MN 55812. For more information, call Rory Litwin at 218.724.2435 or visit the Web site at *http://dangpow.com/~rory/tppc/.*

United Pipe Clubs of America
An organization representing U.S. pipe clubs for national and international smoking competitions and sharing the pipe-smoking experience around the world. Visit the Web site at *www.unitedpipeclubs.org* or e-mail the organization at *pipes@unitedpipeclubs.org.*

Vancouver Pipe Club
Second Tuesday of the month, location listed on the club's Web site. Contact Doug at *etype@telus.net* or Bas at *basil_stevens@telus.net*; or visit the Web site at *www.vancouverpipeclub.com.*

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pa. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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